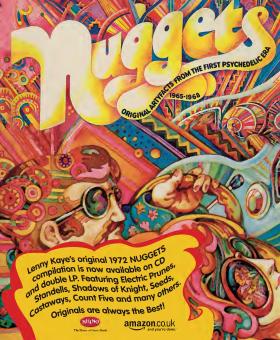
Current 93

DIE TÖDLICHE DORIS KODE9 ANNEA LOCKWOOD Boxcutter





Current 92 photographed by Andy Bumbell

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The Masthead



As a general rule. I avoid films set in contemporary London - it's too close to home. After being woken at 3am by someone getting shot outside your house the lest thing you want to fill your leisure time with is a movie like Saul Dibb's Builet Boy. It was probably a similar reason I've tended to keep the last halfdecade's dancehall mutations at arm's length. Call me a wass if you like, but I can get enough of an earful riding a bus through Hackney - I don't need to actually pay to hear a stream of urban pressure from a Grime MC's motormouth.

The Wire pretty much broke company with breakbeat around 1998, when drum 'n' bass's magnesium flare died down to a dim glow and three was nothing to write about. Two-step reduced rhythm to a macho trudge, Speed Garage was light years behind the hype, and so much club music degenerated into, to twist Simon Reynolds's phrase, 'record collection rave', obsessed with keeping it 'real', dutifully recycling Old School breaks, genuflecting to Hardcore's early 90s golden age. Grime claimed to represent a fresh, 'experimental' variant on urben music, but for all the critical slavering, the the one our Web Editor Lisa Blanning describes in

actual music usually simply disappointed us. But in recent months, the variant known as Dubstep has taken a quantum leap, reflected in our

Inclusion this month of an Invisible Jukebox with Kode9 (page 18) and a piece on Boxcutter (page 10). Kodel/'s Hyperdub Website has mutated into a label. and its first album, the self-titled debut by the shadowy figure Burial, is an incredible record by any standards, a radical, restrained ra-dubbleg of Bhythm & Sound's mechano-skank Pole/Kit

Clayton's crumbling digitalis and Garagey pulses pulled inside out like a glove Tracks like "U Hurt Me" and "Pirates" quive

on tight, tense rhythmatics like synaptic tremora, with 'natural' drum rounds holted together in a Frankensteinian articulation that could only be physically played if a human being rearranged its limbs (or grow a couple of extras). While I'd love to hear Burief on a turbo club sound system, the tracks are wraithlike and solipsistic, better suited to a headphonic trainse across an oven-like inner city twilight, or an iPod-assist to the view out the window on a trans-European night flight

Burial's ID remains a secret, but Kode9, aka Steven Goodman, has a foot in the names of the street and academia, having studied in the mid-90s under Sadie Plant and Nick Land at the Infamous Cybernetic Culture Research Unit at Warwick University, a 'posthuman' think tank which pondered a heady brew of Deleuze & Guattan, Situationism. numerology, etc. and applied them to various manifestations of pop culture (another alumnus was Mark Fisher of the excellent blog K-Punk). Germany's Mille Plateaux in the 90s similarly merged electronic routher bliss with bardbitted postmodern critique, while their British counterparts tended to privilege Housey hedonism. Perhaps this new strain of Dubstep represents a new intellectual rigour coming from the UK's side of the water, Listening to a CO-R my colleague Nick Cain threw under my nose this month, compiling artists such as Boxcutter, Skream, Loefah and countless others. I'm having an experience approaching

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her Epiphanies piece on Oval (page 90).

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The Wire

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Letters

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Umm Kulthum on Egyption TV, Alexandria 1891

The mighty Umm's ah-factor

Almighty God, you finally did it! Tom Perchard, well done with your Epiphany (7he Wire 268), I was about to go off on the latest sampler (The Wire Tapper 151 linking Laufoutter John as the lost son of Scott Walker (and the youthful badminton champ is a smouldering talent), but let's fast-forward to Cairo of the 1920s, shall we, where Umm Kulthurn/ Kaithum/Caisum/Kaisoum/Kaitsoum/Calthoum had entered what would prove to be the ignition phase of her career. Incendiary, cross-dressing in the mosque with a seven octave range, autopsied by French doctors solely for her larvry, she became the Sinatra/Elvis/Madonna of the Muslim Orient for five decades. There I am in Arizona in 1989, estensibly for graduate study, 2000 miles from my birthplace of Manhattan, eating in the small Middle Eastern deli that abutted my backyard, idly debating in my head whether the opening act for Iggy Pop I'd seen the previous plott was destined for tipagoist success (nobodies from Seattle and Alice In Chains who were great, by the way). All of a sudden music came over the juke that amashed me to pieces. It was a piece called "You Whose Tears Used To Cause Me Sadness*, which was phenomenal. I walked (when I regained faculties) up to the cook to find out who it was

"The Queen," he replied, "Unm Kulthum, who is one of the world's largest selling artists." "My God," I said, "What is she singing? This is obviously a very intense experience." The book laughed, "She's saying, "The day is long"."
We have videos, cassettas. True. No one who speaks Arabic is undarritiar with this woman's new, obviously, I ended up buying about 70 cassettas (usually Labanasa bootileas with the

Carrell Logo) over a few weeks, but shraye passed on the VHS, not owning a player at the time. My loss. Over time I would ask Arabia speakers I had met to translate the casette titles for me. (And isn't index to realize that the world does not itself to rock primarily?)
Well, the usual ensead. Years, my, decades, of

my relatedises haracement of Irealin engineering stations, Eclaemes on workers, Fernich gelffenode, and Tarakhi novements began, for copied of whother stations, Eclaemes on workers, Fernich gelffenode, and Tarakhi novements began, for copied of whother stations of the stations on white stations of the stations of the

Anyhow, for the rabid, look no farther than Brooklyn, for Stan and Ray Reshid, of Reshid Sales, whose record store moved from its home in Detroit in the late 90s. So Mr Perchard, off you go! In this way one can buy the legitimate Sono Cairo releases that return, hopefully, revenue to Ms Kulthum's estate. So how about an Umm Kulthum Primer? Gary Hopina by emill

Design for reading

Helfo, just a quick thank you for the mash appreciated John Falary Primer (The Wire 28%). It disfinitely was worth the wait. And though I tend to sick to things I am used to, I fell very comfortable with your new and mush more readable design (very eye friendly), though I have to admit, of course, that I still miss the investions and adventures of the Welf Distar White Hamilton, Germany

Continuing Kyrgyz

Just wanted to threek Sam Davies for his informed review of the Kryptz dis in Soundshock ITA 207), and to answer his questions. We have already recorded more metalni, the first chank for Webch will come out on the 23 Productions compliation dound IS Skin. A new CD will follow in early 2097.

Assue 268 in the On Location review of Burning Star

Core, we erroneously stated that Xasthur is the vocalist in US Black Metal band Malefic, it's the other way around.

The Wire 270

With next month's August issue all subscribers will receive a free copy of an exclusive CD documenting the Eco e Narciso acound art project in Turinc see page 85 for details.

The Wire issue 270: on sale from 22 July

www.thewire.co.uk

New exclusives on The Wire site this month include a streamed DJ mix from Kodef, a video ella from Die Todifiche Dora's Soundiess Music DVD; exclusive unreleased tracks by Boxcutter; and more Sion up to The Conduit, our forteightly pewaletter.

Sign up to The Conduit, our formightly newsletter containing information on additional Web updates, at www.thewire.co.uk

Adventures In Modern Music on Resonance 104.4 FM

A weekly show of new music hosted by The Wire staff, broadcasting across Central London on 104.4 FM every Thursday, 8-9:30pm GMT, repeated every Viednesday, 7-8:30am GMT, with simultaneous streaming at www.resonencefm.com.

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DITTO VON SCHIRACH



MAXIRAD DETENTION (Ipecac)

Hyper viper music from Cuban/German noise guru's first Ipecac release - think Kld 606 and Venetian Spares with a gore/horror twist CD

KAADA



(Inecac)

Wonderful second solo record from Norwegian maestro John Eric Kaada, Recorded with a 22 troubadour, A little more piece orchestra, this is enic and life affirming. For fans of Yann Tiersen, Sigur Ros, Four Tet and Ennio Morricone, grave and as old as the hills.

OM/CURRENT 93



INERRANT RAYS.../ RI ACKSHIP SHRINERUII DER (Neurot)

One long opus each from two titans of the underground Available on red, purpleand transparent coloured vinvisi 10" coloured vinvt.

Catifudes

WILLIAM E WHITMORE



(Southern) Album number three from

blackened bluegrass light to his shade this time around but still delivered with a voice as cold as the CD/LP

ALIAS & TARSIER



(Anticon)

Collaborative Rliss-hon from beat guru Alias and the This split DLP is a transatlanti heavenly Tarsier..."this is definitely for the discerning listener a leftfield classic with a whole lot of added substance"

VARIOUS ARTISTS



(Neurot)

Two pieces each from (sis) Neurosis luminaties RED SPAROWES New York's MADE OUT OF BARIES and new collaboration BATTLE OF MICE Expect full lengths from all three this Autumo CD/triple 2

LEOPARD LEG/THT-S



/THROUGHOUT THE AGES (Upset The Rhythmi)

gathering of kindred spirits, of girl tribes with a mission to push through the boundaries of experimental rock. Brighton's soonked drum unit Leonard Leo and TITS with their heavy witch psych from San Francisco Double LP

Awesome nackgoing strictly limited edition SHIT AND SHINE - ladybird ARIEL PINK pedestrian pop hits GRAILS - interpretations PARADISE ISLAND seeing spots SIR RICHARD BISHOP - fingering the devil VINYL version coming soon!



The Wa-Trag Clain have made available for free download from their Website on foreign them 215 Was and Wa-related tracks in NPIP former. The MPIP of the Include all sight tracks from the group's 1992 of the Include all sight tracks from the group's 1992. Local Records, who released Ensur The Wa-Trag p 250 Chamberain In less 1992. Also available are tracks from a range of Wa-Trag p 250 chamberais from the 250 Also available are tracks from an ange of Wa-Trag projects and productions, and tracks from an obligation of the United States (Include Alley Medical Man, Mesta Kills, Relevion and O' D'Dry artificis and tracks from a control into Experimental States (Include Alley Medical Man, Mesta Kills, Relevion and O' D'Dry artificis and the Company of t



A monograph of the work of artist Cameroe Jamie has been polished by Austrian et gallery. New Gaterie Graz. Jamie has collaborated with Kelly Hann, who provided a live soundrack for screenings of his fifth JOL, and Mehinn, who contributed a soundrack for his fifth Kriny Xtsus. The book documents Jamie's work in a range of maller. Simp photography, which is a range of maller. Simp photography of the Common Camero Camero

The Merce Cunningham Dance Company will perform Ocean, a spice originally consequed by Cunningham control of the Company of the Company of the Company of the venue the Recumbera in September (Codes nets 14 dances on a circular stage arrunneded by the audience, who in hum are surrounded by an orderest or 150 musicilien. The music comprises two scores, one by Debt Tuber and one by Andrew Cultur. There is no confluctor for the pickes – the architectin plays in a member of the pickes – the architectin plays in a member of the pickes – the architectin plays in a member of the pickes – the architectin plays in a member of the pickes – the profile of the pickes of the member of the pickes – the profile of the member of the pickes – the profile of the member of the pickes – the profile of the member of the pickes – the pickes – the member of the pickes – the pickes – the member of the member of the pickes – the member of member o in August Thrill Jocksy will release a triple CD + DVD Tortobe hox set. Entitled A Learnes Issons is paleomotological term for a specie that disappears then respects in the fossil records, it collects tracks from limited dipleca and true Fes, compliation tracks and userlessed material, as well as reasouring the control print 1958 about Polymon. Resolutions the body of print 1958 about Polymon. Resolutions to be printed to the control print 1958 about Polymon. Resolutions to built of the group's videou and rare footage of the group's videou and rare footage of Tortobs performances, wow Milliance zoon.

The Growt Hymo EP by Dempendeon, the duo of MF Doom and Dangermouse, is available for free download from the Website of Adult 8 wim, the US carroon programme which access on the Carroon Network, and whose characters provided the volces for the elidis on Dangerdoom's 2005 debut. The Mouse And The Mesik wow.adultawim.com Pett. chotoconschipt and film maker ins Gohen

experienced a minor stoke on 20 May in New York, but is reported to be mission a healthy recovery. Cohine to best known film. The investor OF York by the Albert Service of The Service OF York by the Albert Service of The Service OF York by the Albert Service of The Service OF York by producing a will include a newly framaterind version of the available, which were recorded by Their pin their residence of the Service OF Their pin their



Following the remastered reissue in April of David Byme & Brian Eno's 1981 My Life In The Bush Of Ghosts collaboration, an interactive websits has been launched for the album. It allows fans to download

tracks online, then remix or self them, and to upload their own versions of two songs from the album, "A Secret Life" and "Help Me Somebody", www. bush-of-phots.com



Cherilateise
Several more acts have been edded to All
Tomorrow's Perties' Nightmane Before Christman
feeting and the properties of the Christman
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feeting
feet

The London Musicians' Collective has recently launched a redesigned version of its Website. It offers MP3s of the 2006 LMC festival and PDFs of two issues of *Resonance* magazine for free download, www.i-m-corauk

www.atofestival.com

Genesis Breyer P. Onfedge has compeleded work on the new PTVs alturn, Mid Newshide, Humann A Merinz, which will be released in September. The group will tour North America and Europe later this year. Genesis has also been involved in a pair of Brian Gylin projects, namening of sumborning documentary by Nik Sheshan, Brian & Dr. Dramachina, and helping with the research for John Geiger's Gyan biography, Nothing la True Everything is Permitted, www.genessop-orridge.com

www.cameroniamie.com



In August EMI will release a previously unavailable. Some subsections of the subsection of the subsection of the subsection of the Magic Band. It will be released at the same time. But will be released at the same time subsection of Site mid-70s and early 80s Boeffinant albums that were onginally released on Vegin: Unconditionally Gaussiand, Blassians. And Moonbaams, Shirip Beast (But Chair Paller). Doc 41 the Released Retiron and the Comm Fux Chairs.

In August Greate will publish The House That Trans-Built The Story Of Impulsed Records by Absher Stuff The Story Of Impulsed Records by Absher Khaha, the author of Kind Of Blues The Making Of The Miles Davis' Masterphice and A Love Supremer. The Creation Of John Cultrane's Classic Alborn. The book is described as "a celebration of the Impulsed label and its artists", its publication is friend to the stuff of the Committee of the Committee of the Impulsed Story.

Following his efforts to stop the Japanese government passing legislation which would have solverely restricted the sale of secondhard musical instruments in the country (see Bitstream, The Wire 287), Byulishi Sakamoto has launched a protest campaign against

the opening of the Rekkasho-muse suchear represensing plant in Japan's Annon's prefections. Sakamoto produced the first in a planned series of podecate opening in plantament and beautiful dangers of Rekkasho-muse and nuclear reprocessing which the plantament is a plantament of which Thems' which Christian Fanness and shippigg. under the monster Team 6, which is available from Tunnes in Japan free of chargo. The truck is out in vocal and instrumental form, and listeness are ovcal and instrumental form, and listeness are controlled to the company.

www.stop-rokkasho.org

Sub Ross have released Maurice to The Margin; a compilation of 'outsider' music. The label cell-lines compilation of 'outsider' music. The label cell-lines compilation of 'outsider' music. The label cell-lines music' outside the ceutomany production and distribution channels', operating "in mental or social isolation" or "in special workshop"; or who "one he classified with the spiritualist or visionary street." I'le Coll formation of compilation of the contraction of the compilation and Channel Robort, Marcel lai Dumany, Oser Her and Channel Robort, and the late Welley Willis. www.authorea.met



renormised area syptem conceived on a minutized solid by slight of the fiber 4 hr Plastate project and slight by the slight project and diumner Cole, it of whose observations were performed by Gerenwood. The filed Tracy + The Plastas show will take place in Musmi in September. Generwood has a new project, Libber, who will be supporting fearing Dresch on two dates later this year, www.trscyndibleplastics.com.

After a lengthy estimatement, brothers Cut an office in Christonical have included being differences and informed Mate Playpeats in resord a new allborn, the Christonical Material Playpeats in resord an excellation, the Christonical Playpeats in resord and excellent fine the Christonical Material Plays for Academia Christonical Playpear (Asset), in this organization of the Playpeat (Asset), in the depression of the 11th control and Christonical Playpear (Asset), in the Christonical P

Trip Or Squeek By Savage Pencil



Stuff of dreams By Chris Sharp

It's not just a South London thing any more. Although it's been a discernible strand in UK Garage for several years, 2006 has seen interest in Dubstep expand significantly, fuelled by a thriving network of blogs. downloadable QJ sets and online message boards not to mention some essential records. Along the way, the sound has simultaneously become more rafined and varied, opening up its stark, staccato spaces to admit ever more daring textures and conjure ever more nuenced moods. And while there are plenty of producers caught up in this wave of productivity, one of Dubstep's most assured and bequifing statements so far comes in the shape of Boxcutter's debut album Oneiric, released by Mike Paradinas's Planet Mu in May, It's evidence not just of this music's increasing creative range, but also of its widening geographical reach: behind the Boxcutter pseudonym is a young man from Northern Ireland by the name of Barry Lynn. Rescutter's rise to prominence has happened quickly - Lynn's first ever single, "Brood"/"Sunshine", released on the highly influential Hot Flush label. only appeared as recently as September 2005. But it was a crucial 12", one of those rare records that raises the game by opening up a whole new set of possibilities, "Brood" is terse and moody, shot aquirming, rezorblade anarea whose quicksilver mutations followed a dizzving, surreal logic. The warmer flipside. "Supshine", is all aspending LTJ. Bukern chimes, breathy flutes and lithe, expressive bass playing. The stir caused by the single led to an album deal with Planet Mu - which, ever since his label boss Paradinas's Billious Paths album was released in 2003, has been stealthily redefining itself as one of the definitive sources of post-Garage dance music. A dazzling Boxcutter DJ set broadcast in January by Mary Ann Hobbs's Breezeblock show on BBC Radio 1 further heightened anticipation for

the album -- the mix is still floating around online, by

the way, and well worth tracking down.
You get an insight into the mayerick twists of

We get in inleight live to the manufact broots of lymph magnetic properties of the manufact broots of lymph magnetic properties of the magnetic properties of the magnetic properties of the properties of the magnetic properties of properties of the properties of th

in a genuine love of Dubsten - Lyon enthuses about more experienced contemporaries like Vex'd. Mark One, Search And Destroy and Toasty, and he's clearly delighted to be part of Planet Mu's revitalised story but he is nonetheless wary of generic pigeonholes. "I do get starting points from hearing other music, he admits, "but I don't think I'm going to find 'my voice' by sticking to one style. What I'm finding lately is that I'm just going after a kind of feeling that's there in all the music I'm into." Later, he acknowledges Rephlex's description of the label's two Grime compilations as "just the latest incarnation of sparse base-heavy dance music from the UK". "That's a nice, open way of looking at it." he says. "I want to keep the idea of what I should be making free of any worry about styles."

Hence the sonic adventurousness that lights up. Oneior and sets it apart from much of the other music. I that's attracted the Dubstop tags, Lynn's physical remoteness from the heart of a scene which is still concentrated in South and East London has an impact, too: "I do feel at a distance," he admits, "both accoraphical and in terms of what my tunes come

out sounding like. I think it's the fact that I'm not trying to represent anything particularly 'urban' in my music — if I had to pick an environment beat sated to hear them in. It probably wouldn't be a city. I do keep in touch with a few lade who make Dubstep from London, though—there's a serious amount of knowledge in that soone about production

and sound systems."

If you had to pick one track from One'ric to demonstrate the depth and subtlety of Boxcutter's musical language, it would have to be the opened; a languid, specious union of ineffable stronspheres and dazzling rhythmical science which Lynn audobiously christened "flowlind"; thus revealing a sudobiously christened "flowlind"; thus revealing a

telling passion for cosmic iszz. "I fucking love Pharpah Sanders's music - it's the greatest musical discovery I've made in the last few years, full of every kind of feeling. His music shimmers et you when you listen to it, all the lush bells and percussion, you get a real feeling of people in a room just vitting off each other... I'm really into lots of jazz, I've been slowly working back from the more funk based fusions of the 70s into the whole astral sound associated with Coltrane's last groups - that whole period is really appealing to me on lots of levels." Like all the most invigorating dance producers. Lynn has a magpie musical sensibility - as well as iazz, he takes inspiration from Datroit Techno, electro and dub. But while he refuses to be shackled by the conventions of Dubstan, he's hardly making IDM.

"I'm well awere of the dangers of ending up sounding too coffee stable", he says, and he's evolving streegies that will keep that fate firmly at law, They sound promeing. "Lately, I've been obsessing over getting swinging jazz drawns into numes." he concludes. "Tove that sound, vintage draw this smeaking out Garagey beats over heavy law," and the street of the sound of the law of the sound of the sound of the law of law of



Debutepping outside the box: Harry Lynn

Boxcutter



FM3



In the loop: FRO's Christians Virgot and Zhone Jian

The Buddha Machine is an iPod-sized plastic box. Most Aux Vactors (Stealplant 2005). Most of the Buddha with a built in sneaker that allows the listener to switch between nine infinitely repeating sound loops, each one Ambient, minimal and melodic, and lasting less than 40 seconds. To date, more than 15,000 of these sound carriers have been sold, all manufactured by FM3, the Beiling based duo of Christiaan Virant and Zhang Jian. The New York Times listed the machine as one of the best 'box sets' of 2005, and hipster councacenti from Brian Eno to Sun City Girls' Alan Bishop have purchased multiples of the machine and sung its praises. In November. Staubgold will release Avisebox Buddha, a compilation of Buddha Machine remixes by Tortoise, Sunn O)(), Aki Onda Adrian Shenwood Blika Barneld and others. Virant and Zhang Jian started FM3 in Beijing in

1009, when there was no electrotics scene to sneak of in the city. Virant, an American, grew up in Nebraska during the early 1980s, but had been living in various East Asian cities since the end of the decade. Jhang Zian, who grew up in Chengdu in Szechuan folk musics from rural China. province, studied plano at school, but dropped out to become a travelling musician. Like Virant, he moved to Belling in 1995, and played keyboards in various underground rock acts. In recent years, he has created soundtracks for theatre. 61m and TV. FM3 began with the idea of musical performance built around a computer, making Acid House-style tracks with a guitarist. Later, as a due, they hired local

folk musicians to record samples for them. But, according to Virant, "We were never interested in making Chinese electronic folk music. Around 2002. we realised that what we wanted these people to play, we could do ourselves. What we were looking for were the weird things, the accidents, the pauses between their really eloquent melodias. So we borrowed these instruments and then immediately it became much easier to make our music. At that time we performed live with prepared Chinese instruments or invented or modified ones, along with two laptops playing drones." This period is captured well on Ambience Sinica, a

bootleg of a 2002 performance, and the more recent

Machine's sound loops derive from these old samples of traditional Chinese instruments, including the gu zheng (Chinese koto), me tou gin (Mongolian horsehead fiddle) and sheng (mouth organ). Outside of performance, the duo split the work up, with Zhang Jian collecting an archive of field recordings, and Virant cutting up and editing them. As an outgrowth of their interest in transforming

field recordings, the duo have made two contributions to Sun City Girls' ethnomusicological label Sublime Frequencies: the excellent Streets Of I have - consisting of recordings of folk music and street sounds in the Tibetan capital - and Radio Pyonovano, a bizarre and fascinating edit of North Korean 'commie funk' and propaganda pop, taped from shortwave radio in Hong Kong and Beijing. Soon to come are recent recordings made by Zhang in Bangladesh, a second volume of North Korean sounds, and a compilation of recordings of minority

The group have been asked to contribute a sound environment for a park at the 2008 Belling Olympics. but for now FM3 remain virtually unknown in China outside of the small but rapidly expanding electronic music scene, which is fuelled by almost universal access to computers and bootleg software. "You essentially have a nation of kids with access to free a laptop," says Virant. In the wake of this access, a million Merzbows are blooming

FM3's Buddha Machine is produced at a Buddhist factory on the southern Chinese coast, whose primary business is making the mantra looping machines which form the basis of FM3's design. Through working with the factory. Virant and Zhang Jian have become unlikely participants in China's economic explosion. "Every time we go to the factory we're inspired, because that area of China is where huge amounts of global products are made," observes Wrant. "You drive down the street and you see factories making this and that and we stop at every one. That's all we really do now:

weird factory tours throughout China looking for ideas! It's inspiring being in this place that most people regard as a huge export base, making toys for the global economy - but which we see as a fertile ground for ideas."

FM3 have become garageland commodity producers, involved in a strange kind of DIY mass. production - much like the Chinese factory owners whose initiation into the industrial capitalist marketplace dates to around the same time as the post-punk ethos that spewned Virant's interest in music. With their tinny speakers and cheap plastic cases, the Buddha Machines are disposable, fragile, and peculiarly intimate - just like a lot of the 'trashy' objects made in these factories and sold in shopping malls around the world. FM3 celebrate this seathetic. "The first generation models were designed so you had to hold it really close to your ear to hear it properly," enthuses Virant, "We like the intimacy of it - you have to get so close to this piece of plastic and then out of it comes this

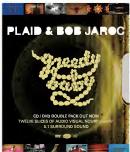
boxes, the printing, we got it all done at the last minute. Even the speaker and the lo-fi 6-bit chip we really like that. It gives you the idea that anyone could have done it and should have 20 years ago We were joking that if Carsten Nicolai had made the Buddhe Machine it would be this beautiful, brilliantly designed, hand crafted, silver 24-bit stereo amazing thing," concludes Virant. "We play very quiet hypnotic music, and the Buddha Machine is unassuming, made of cheap plastic, Almost like a

Tamagotchi that plays music. That's the kind of thing we're attracted to. You have to see beyond the crass commercialisation of all this stuff - and because Zhang and Lara not living in a Christmas dominated economy, we can, In the West maybe you see a Italking) Furby doll and it's appoying because whatever Christmas ago Furby was huge, but what we see is an amazing speech recording device which we can then mould into any shape we want." The Buddha Machine is distributed through Forced Exposure, www.fm3.com.cn

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Global Ear Hasselt



(K-RIA-K)² head: Ignate's Brow Dryons at this year's fastivel

A survey of sounds from around the planet. This month: Joris Heemskerk observes a small Belgian town's growth into an experimental music hub

On a Saturday afternoon in May, steamhammer riffs. pound the interior of the Kunstengentrum Relaie venue, and the low skrook of a tenor sax writhes snake-like through the din. Michigan free rock trio Hair Police are soundchecking for their show later tonight and the omens look good for another white knuckle ride into the darkest recesses of the Noise underworld. Meanwhile, outside, spring is shining on Hasselt; the sun beams down on the punters who Belgium for the annual Play festival, a counterpoint to the Dutch Eurosonic Festival, which showcases new music from all over Europe. Kunstengentrum Belgie bosts Play's experimental

fringe, with a solid line-up of drone-a-manizos, polseniks and free lazz mutants: Saturday's hill for instance, includes some of the US underground's most wanted in the shape of Prurient, Hair Police and Zamph; plus Han Bennink with Terrie Ex, and local noise teens Krokodillenland. On the Friday night. Dutch unit Julie Mittens delivered an overwhelming set of guitar-fuelled free rock. The trio's improvised power surges - now available on two elbums, Merch 5 2005 and Recorded June 20 2005 - have been blowing fetid air throughout The Netherlands and Relgium for some time power experienced live, their sound has the same burricane-force intensity of Acid Mothers Temple and Fushitsusha

"What immediately struck me during my visits here is the Kunstencentrum's appreciation for interesting music and their close relationships with the artists," Julie Mittens guitarist Aart-Jan Schakenbos tells me later "Our gig went really well, I think, Unfortunately, though, I blew my amp during the first track. But that's probably inherent to the kind of music we make."

As I talk to Kunstencentrum Belgie's programme director Koen Vandenhoudt In his office, it becomes clear that although Hasselt might be a dot on the map, the venue's radical programming has established the town as a new hub for all manner of experimental music activity. "We don't like to pat ourselves on the back," Vandenhoudt says. "We're proud of all the

great things we organise, but in the end it's the artists who deserve the recognition. We're only here to accommodate them." The tourists who pass through Hasselt every town, but in reality it has been at the forefront of

cutting edge technology ever since electronics company Philips established its largest development centre outside Eindhoven here in 1965, Since then, Philips's Hasselt division has made history with the invention of both the cassette (1953) and the compact disc (1983). Recently the town has seen an increase in diverse musical activities, launching the Play Festival as well as a rock agademy. Kupstenceptourn Relaie has positioned itself as the area's premier venue for radical new music earlier this year, the UK Fat Cat label filled the venue with a featival headlined by AMM. "In the mid-90s, Hasselt had either rock concerts or these elitist art exhibitions," Vandenhoudt explains. "Our goal is to integrate all artforms on equal basis. Like, today we have Hair Police and Prurient, but at the same time we have an exhibition by visual artist Storid Tanghe, all integrated in the dynamics of the night and without limiting the artistic qualities of either."

by former psychologist Jo Liinen and some Recognided friends. As well as music, one of the early goals was to provide a space for marginalised local youths. According to Vandenhoudt, funding for such communal art activities was initially hard to come by. "The response from the Flemish administration was to ignore us," he says, "It took us years of putting together a vast amount of files until they finally had to admit our influence on the local and provincial scane."

A highlight of Kunstengentrum Belgie's year is the angual (K-RAA-K)? festival. For the past ten years. Dave Driesmans has run (K-RAA-KP as a label. promoter and artists' platform from his office in Ghent, and in doing so has gained a key position in the experimental music scene in and around Belgium, "We've managed to create a network that functions outside the regular channels completely,

Driesmans tells me. "The national media pretty much ignores everything we do, but the (K-RAA-KIR festival always packs a full house. We're a small organisation, but very versatile, and we have proven summer might perceive it as just another brisk Belgian to be on a fairly high level as far as quality goes." The label's recent releases demonstrate Driesmans's ARR philosophy, issuing albums by Finnish units Es and Killa before the country's avant folk underground

started to receive wider recognition last year. Jonaty Joka Brom Davene) is another of Denomans's discoveries, and his recent self-titled album is an utterly convincing mix of dusty folk skeletons and trance-inducing electronics. "He still has a lot to prove," says Driesmans, "He

only has one album out, which is nothing compared to most psychiftee folk acts today. But he's an exceptional improvisor, very creative in his methods and someone who doesn't allow himself to stagnate. Bram always visits the shows we organise, but he never told us he made music himself. It was cold after his girlfriend sent us a CD-R with his music that we became aware of his talent." This year's edition of (K-BAA-KI) saw ignatz on a bill next to Borbetomagus. Expers, Henry Grimes & Petty Waters, Burning Star Core and lots move Kunstengentrum Belgie was set up around 1989-90 Over eight years, the fastival has grown immensely.

attraction visitors from all over Europe. A recent study by Kunstencentrum Relaie showed that 28 per cent of its audience come from outside Belgium, a remarkable fact for a relatively small town like Hasselt, but one that is made possible by it being situated within 45 minutes of both the Dutch and German borders, and an hour away from three international airports. In addition, underground labels like the Antwerp based Ultra Eczema, Audiobot and Imvated have established connections with American artists like Yellow Swans, Chris Corsano and Wolf Even releasing a slew of CO-Rs, tupes and LPs, "Those labels are very interesting and I'm sure they'll stir things up in the nearby future," Vandenhoudt acknowledges. "We already have plans involving those guys, so in that regard we'll make sure we stay as close to the Belgian underground as they stay to us."

www. kunstenpentrumbelgie.com, www.kraak.net

IMPORTANT RECORDS



BELLY OF THE WHALE

Marriane Sciencer Kim Checome David Rotherberg, Lapcore ruelaceans, orcas, dolethos, lobetors, a record label, two non-

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Cross Platform Annea Lockwood

Annea Lockwood harnesses sound as a pure energy. mapping rivers as 'living entities' and creating new life stories for old pianos. By Julian Cowley



Praso Sureing at Bucknell University, USA, 2004

"Essentially. I'm more interested in observing than in. The Danube project makes comparable use of field fabricating, in listening to rather than reshaping." The New Zealand born sound artist and composer Annea Lockwood is discussing the compositional installation, A Sound Map Of The Danube, which runs at the Stadthaus in Ulm, Germany, until mid September, then at New York's An Ear To The Earth Festival in October, The culmination of a four year project involving recordings made at 72 sites along the river's trajectory from Germany's Black Forest to the Black Sea, the Danube project is the latest in a series of pieces attending to the acoustic properties of flowing water. Lockwood explains that she is drawn to rivers "because of the layered complexity of the sounds they create - full of internal crossrhythms, pitch patterns, diffused and focused sounds, very intricate. I listen to any one site and feel that I can never quite hear every detail of that mix. And it's a mix that really satisfies our brains. I think combining underlying repetitive events and ongoing changing spectral details. A complexity I could never fabricate from scratch. My instrumental pieces are often timbrally focused, but I never get anywhere near the richness of environmental sounds,

in 1989 Lockwood released A Sound Map Of The Hudson River (Lovely Music), charting an aural journey from the high Adirondacks to New York City. recordings from carefully selected locations and incorporates voices, speaking of life and work on the river. "My strong feeling is that the Danube is alive," Lockwood declares, "Completely enmeshed in its environment and shaped by gradient, soil and rook conditions, climate, human action, but as powerfully, a shaper of the land around it, the human societies along its banks. I found a great variety of water sounds, the friction as water moves against all sorts of surfaces. In Bulgaria, towards the end of the final field-recording trip. I suddenly realised that the river has agency: it shapes its sounds itself, by the way it sculpts its banks. It composes itself. I feel that I'm hearing the process of geological change in real time. Which is enthralling."

Born in 1939 in Christchurch, Lockwood moved to London as a postgraduate plano student in 1961. (She has been based in the US since 1973, working as an academic and composer,! While living in London, Lockwood initiated her River Archive, with the declared aim of recording all the world's rivers. streams and springs. That aim was, she acknowledges, "deliberately absurd", yet with exploratory openness and generosity typical of that fervent time, she and her friends made and exchanged tapes, some of which featured in her early 1970s installation at New York's Kitchen, Play The Ganges Backwards One More Time, Sam. "I

piped a little ozone into the space, set out foam matting on the floor to encourage long fatening, projected images of rivers, taken from 19th century litho postcards and off it went."

At the start of the 1960s Lockwood took classes with late-modernist luminaries including Messiaen. Stockhausen and Ligeti and she trained with electronics composer Gottfried Michael Koenia, But it was La Monte Young, allowly pushing a table across the wooden floor of a Darmstadt seminar room, who radically opened her ears. That revelation of an expansive conception of music was consolidated by her readings in John Cage's Silegge, and by close association in London with sonic explorer Hugh Davies and sound poet Bob Cobbing. Cobbing introduced Lockwood to Henri Chopin, for whose magazine OU in 1970 she made 100 "sound hats - personal mobiles made with pieces of bamboo, ping pong balls, plastic discs, which made very soft sounds, audible only to the weerer". Collaboration with Cobbing galvanised an interest in the resources of the human voice that eventually led to Dwende (1997), a key work in her output, evoking a shamanic journey and performed memorably by Thomas Buckner on her Breaking The Surface (Lovely Music). In 1966 Lockwood developed The Glass Concert, a

two-hour performance investigating complex sounds

sizes. Her findings were distilled into the fabulous

latent in pieces of glass of varying types, shapes and E

Annua Lockwood recording at Goderlak, Mungary



ollyheek sheek Piano Tronsplants, circa 1970, Ingatestone, Essex

soundings of 7th Glass World lifest released as an LP by Tangant, then released on CD by yl/hat Nators. The by Tangant, then released on CD by yl/hat Nators. She identifies this project as a turning point, "sway from aounds as components in the unfolding of a structure or an idea or narrotive, to sounds as having their own structures, complete, whereout". Her muss the constructures, complete, whereout "I ther muss performers, processes play themselves out, the out their lives, as if twent."

This concern was manifested spectacularly through her playful and enigmatic Plane Transplants starting in 1968 with an old instrument consumed. gradually by fire beside the Thames. On subsequent occasions Lockwood has partially buried pianos in a garden in Essex and plunged one into a pond in Amerillo. She discusses these installations in the course of an interview with planist Lois Svard on her recent DVD release Ear-Walking Woman (Innovers Studios). But she is reluctant to engage in too detailed explanation: "I'd rather let them be openended. like found poems perhaps - open to anyone's reading. They aren't at all haphazard in choice of site, but the process of choosing often arises from a visual image - as in the case of Southern Exposure, the most recently realised, set up on a beach in Western Australia - a baby grand piano, empty beach, ocean, sky. I find that juxtaposition resonant in some way I can present

only by making it real, not verbally."

homeland, preparing a collaborative piece entitled Ww Pounemu, a Maori term for jade. Tillie Tainur, an expert sade finder, intones a prayer to the Arahura river, accompanied by Richard Nunns improvising on jade Maon flute, plus field recordings from that region made by sound engineer Matthew Leonard. There's also an optional part for plano prepared with polished lade slivers. Within Lockwood's animate and musical conception of universe, minerals too have life: "When I was about 23. I recall picking up a particular stone each day and trying to sense what it feels like to be something other than human with a strong belief that there is inherent being in all phenomens." In 1975 Lockwood composed World fiftythms, incorporating the sounds of pulsars, earthquakes, volcanoes, geysers and human breath. It affirms a belief running through all her compositions, including instrumental pieces such Thousand Year Dreaming (1990), that "sound events are sonic echosa of energies which are affecting us continuously, interwoven into some enormous urrbythm of which we are a part. Not separate." Agona Lockwood's A Sound Map Of The Depute is at the Stadthaus, Ulm, Germany, from 25 June-17 Sentember, www.starthaus.ulm.der.and An Far To The Earth Festival, New York, 6-14 October, www. eartotheearth.org. The Annea Lockwood's Ear-Walking

Woman DVD is released by Innovers Studios

Current work sees I ackwood turning towards her

Invisible Jukebox Kode9

Every month we play a musician a series of records which they are asked to identify and comment on — with no prior knowledge of what they're about to hear. Tested by Derek Walmsley. Photography: Leon Chew

Kode9, aka Steve Goodman, is a London based DJ and producer who has been at the forefront of London's Dubstep scene since its inception around 2001. A DJ for 15 years, he is a resident on East London's Rinse FM and at the Forward (FWD>) club. He also runs the Hyperdub label, relapsing tracks by Perssure (Kevin Martin). Burial

and his own collaborations with vocalist Space Ape.
Although he grew up listening to Scottish new wave and
acid rock, it was in Edinburgh that Goodman felt the first
tempors of raw culture. His musical epiphany came in the
mid-80s, via drum "n' bass labels like Moving Shadow
and Metalheadt. Jungle was not only the most sophisticated
sonic prototype of the era, but a music that seemed to
advance as sort of more vinus, diseasembling and reassembling
advances as sort of more vinus, diseasembling and reassembling
a move to the Midlands and theoretical engagement with
the Cybernetic Gutture Research Unit (CGRU) at Warwick

University, where, under Sadie Plant and Nick Land, Goodman and other PhD students merged rave culture with notions of postmodern/post-human theory, cybernetics, science fiction and Afroduruism.

After contributing to a number of experimental rave happenings and 12°s, Goodman moved to London. With the buoyancy of two-step Garage leaking away at the turn of the millennium, London's Garage pirate stations reverberated to a new, skeletal bluepint, the foundation for the hyperactive to a new, skeletal bluepint, the foundation for the hyperactive hyperactive many than the case of Dubstep. The Hyperactive Webster traced the growth of these scenes in their embryonic staces, with the Hyperactive label later providing

an outlet for new releases.

G Current Kode9 projects include a forthcoming album with

Space Ape, releasing the self-titled album by South London's
Burial, and taking the dubwise sound of Kode9 on the road.

The Jukebox took place at Kode9's studio in South London.

Nearly God

FROM ASSAULY GOD (ESLAND) 1996 Straight away, I'm sure I'm definitely not going to get this (laughe).

What period do you think it's from?
The vocal makes me think mid-90s, that it's some kind of post-punk thing. When you first put it on I thought it was Jan Jellnek or something, with that sort of aquatic dub feel. Ah, as that Ferry Hell?

Yes. The other vocalist is Tricky.

Ob, serious? It's funny, I liked the early Massive Attack stuff, but niver naily got into Tricky, although picople I was around at this time were into him. Production wise it was a bit study, it didn't have enough momentum and drive for me. I was just listening releationstly to Jungle from about 84 to 97-98. You did a cover of herry Hall and The Specials' "Ghost

Town' with Space Aps.

If this "Obsert Town The broads sir's got a synthetic field, you can hear the studies process in it. Space Ape was connected lived with and we were loading for the connected lived with and we were loading for the connected lived with and we were loading for the statuted reading something out, and played with the voices to produce this gravitations, getting wound, with the voices on that the soundary between being an extract of the statuted reading something out, and played with the state that the soundary between the statuted in the state of the statuted and the state of th

with the way we effect vocals. Live, I've started playing dubplates of my own staff this year. People file Stream or DMZ really have their sound on dubplates, but with my staff the results seem more unpredictable. Sometimes they surprise you – on Backward', jor this kind of loging rhythm that

asems to work wall in a dance context.

A lot of your rhythms seem to lope, Where does that come from?

[Laughs] Well, with hiphop, you have the gangsta lean, that's what you might cell its muscular tonality. But with the Hardcore continuum, it's the off-sitter field, the wondrinss that his always attracted me.

"Beckward" is denceable because it's got that rhythmic workiness. When Jungle became too rigid, too mono-metric, that's when it lost that tension of 'how the fuck do you move to this?'.

Four Horsemen Of The Apocalypse
"Drowning In Her"
Fister selectors In Act 31: 11045 (EF) 1963
I know this. I'm not sure I'm going to be able to
get it, though. Is it from 1994? A Guy Called Gerald?
Lamb2 is it the one with the full female vocal.

No, there's just this one looped snatch of vocal on this, but you're close on the year. Can you pick the producer's like a Moving Shadow artist, although under a pseudonym here. [Drums come ini) Omni Tro? Foul Play; It am early Foul Play truck, yes. So when did you

first encounter Jungle? Well, it's a good question, because it's like asking me what was the most important musical event of my

If 6. I spent a summer in London in the mis-30s, and between very size radial tops overlywhere, so i definitive; assight the size stress that steps, I used to go to a clist of the Park in Edithough. I used to go to a clist odded Pare in Edithough. I used to you an aight at the same verue, actually, and It was there that I caught the first stope of Instanton. One truck I remember they played there was an instant of the breakbest and 44, with a Prince spotan word sample: "devry belowed"—which was pitched down to sound vapule? Salteno, One noth! I was the property of the prop

there, and it was the last track of the night, and I couldn't walk out through the main room, that track was too internes.

Jungle often has that mix of euphosia and dread – the title of this one, "Drowning in Her", encapsulates this tension.

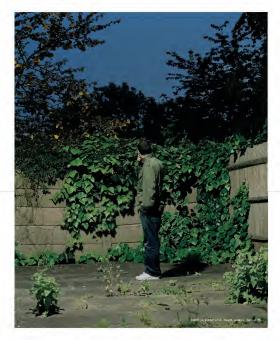
the title of this one, "Drowning in Her" encapsulates this tension.
"Drowning in Her" is uncountly similar to the feelings that were evoked when I first heard the Burial album. [Rade from presenting as "Special present set floating.]

[Beads from press refease] "Sometimes sufficating, most of these tracks seem to year for drowned lovers." This track seem to year for drowned lovers. "This track here has got a cort of operation for the original properties of the properties of th

The idea of an oceanic aesthetic also crops up in Detroit Techno cutfit Drexciya.

Well, i hadn't heard Drexciya until I read Kodwo

e Eshur's pieces about them, and if they were half as good as he made them sound, they would have been



the most amozing thing ever. But I was too possessed by this immaculate conception of Jungle at the time, perhaps too devoted for my own good. Eventually with Jungle, you build up a kind of threshold for its effects and the drug weers off, and when that happens, you need to swing around to the opposite pole seathetically, which is what I'm trying to do with the vocal stuff with Space Age at the moment. So what I'm doing at the moment is still in the echo of rave, but the voice has a central place in it.

I'm hardly listening to Dubstep at the moment, either - after the Merch DMZ night moved to Mess in Brixton, I kind of felt I'd overdosed on Dubstep, there was less intimacy and almost too much bass. So when I played at the May DMZ, it was nice to play The Yin Yang Twins, and "Sign 'O' The Times by Prince, followed by a falled attempt to play our "Sign Of The Dub" cover.

Horsepower "Electro Bass"

1909 (LECTRO BASS 12" (TURN U 09) 2001 [immediately] Horsenower. This must be like 2001. on Turn U On records? I interviewed Nico Sykes, the boas of No U Turn Records, when he was launching this new label. At the time, drum 'n' bass had totally lost me - all those Andy C type things with the gnarly, synthetic basslines, all done on that same synth, the Virus or whatever is was. It just reminded me of electric quitars. Nico Sylves seemed like he might have been trying to push it in the opposite direction - he was aware of what was happening with two-step Gazage and No U Turn, Turn U On, it was like a yin and yang thing. Two-step Garage had orathled the rhythmic danger that Jungle had in its tension between the half-time and double-time, except it got that 'how the fuck do you dance to it?" thing through syncopetion, through strange

placements of snares and so on. It was as if you programmed House music and randomly took The early Horsepower stuff was the closest thing to what I was trying to explore with Hyperdub. I'd been making stuff since 1999 that was a more minimal version of two-step, still with vocals, but a mondier sound. Horsenower did one thing on Turn U On with a really smoky vocal. In retrospect, it reminds me of some of the stuff on the Burkal album, it's got this kind of bluesy quality.

If you're trying to pack your own tracks full of dread, you must see dread as having some positive value? Well, in a world full of so much objective dread, to produce music that is full of that, it's like expraism. I don't want to produce happy music, as that would just be an inverted image of the way the world is. Instead I try and work with that energy, and lead it. somewhere else, try and open up some of the potential that usually gets shut down.

Dubstep got more interesting as it started to populate the midrange area by having hooks and melodies. In 2003, at [London club] Forward, it was like it had stripped right down to base and snare, in order to build it back up again. Now, Skream has got melodies, hooks and key changes in there, Digital Mystikz tracks do this too. I hear the same sort of thing in Italo disco, too, For someone like me who wasn't into electronic music so much in the 80s, it's interesting to hear these connections. Italo disco seems an unlikely reference point for

Dubsteo Well, like Dubsten, two-step and early Jungle, it's opt that balance between light and shade, it's not solely moody and dark, which is the dead end Jungle went down

With Hyperdub, you describe your music as operating like a virus. What do you mean by that?

effect of eestasy on a scale like that This track again has got that tension between dissonance and sweetness. It never quite topples into the abyss, like with two-step, it always scoops you

Hyperdub is the name of the virus that tells me what to do and I shirk all responsibility for it (laughs). The thinking is a mix of cyberpunk literature, bits of Underground Resistance, Kodwo Eshun and sonic fictions that we were writing in the CCRU. Part of the thinking was to get away from the crass idea that music is purely for lestening to and not thinking about. The music which we used to write about on the Hyperdub Website. It's emerging, evolving on the label, like a real-time fiction. You can make a little advance conceptually, then a little advance sonically, and you're kind of zigzagging between the two, there's a kind of positive feedback in how they feed

off each other. It's also a way of moving it away from that cliched urban idea of 'keeping it real'. All music is viral to an extent, because it works with memory. Because pop music wents to sell as much as possible, it has to be memorable. But if something is too infectious, it tigs over into becoming an irritant quite quickly, so with the Hyperdub virus. perhaps the interest is how something can be so

minimal and still soread. Kevin Mortin eventually did a track for Hyperdub as Pressure, and it's a bit of a departure from his usual militant sound

Well, Kevin Martin damaged me once with his intensity. He played at the launch party for the Rephlex Grame compilation, and within three minutes I just blacked out. He uses a lot of midrange and higher frequencies as well as the base, and as the volume came up, simultaneously my blood ran down. I made it across the dancefloor, halfway up the stairs. and collagsed (laughs). Maybe that's why I hassled him to do something on Hyperdub, as I knew it would be a bit skippier.

Miles Davis "Directions"

FROM BLACK BEAUTY - MILES DAVIS AT FILLAGRE WEST [Immediately] Miles Davis, Might be off Live Evil?

You've got the right year -1970 - but this is off Black Beauty. I'm glad you played this, because I think this was where my love of worky rhythms comes from. In the early 90s, just as I was getting infected by ecstany culture, I was DJing Herbie Hancock, [Miles Davis's]

Bio Fun On The Corner Jungle was taking what lazz drummers were doing, the really intricate polyrhythms and funky disjointedness from 1970-77. It's Jack DeJohnette who plays drums here, but

Chick Corea's electric piano is an ingredible driving force in itself. Yeah, Jungle guys used to namecheck Chick Corea. but much of his stuff was always a lot more fucked up then that liezzy drum 'n' bessi stuff. I think On The Corner was the one that got me, because it wasn't just electric instruments, there were sitters and tables. on there as well. That density appeals to me because with dance music, where you submit yourself to the limit of working with a certain tempo, there's more What else did you listen to in those pre-rays years? Well I grew up in Glasgow, so... [laughs] people make me feel bad about liking these, but early Simple Minds up to 1982, Orange Juice and then, a little later, acid rock - Thirteenth Floor Elevators, The Grateful Dead, I never really got into 44 music at all, including Acid House, whereas I hear a latent FROM ONLY SUILT 4 CURAN LINK (RCA) 1995 funk in a lot of 60s stuff. So the closest I got to a rave in the late 80s was those massive, rave-like Stone Roses gigs. It was pretty mindblowing to see the

up. Part of the neurosis of being a non-musician is that you don't want to round file musicions, because you hate them [laughs]. That's why purely organic music doesn't grab me. But music like this is so extreme, it's almost like an invitation for non musicians to make music, because if something as mad as this can be acceptable music, almost anything can be.

A Guy Called Gerald once described being in his studio, being able to sculpt the music exactly as he desired, as like being God in his own domain. What, like Herbie Hancock on the cover of Thrust? [Laughs] For me, it's trial and error, adding stuff blind without any idea if it'll work, it's more like being lost in a dark room. You don't know what you're doing, you're just navigating by sound

By doing tracks without beats or at awkward rhythms, it sometimes seems as if you're intentionally trying to stretch yourself ... [Pausel Well, I'm sure there's a masochistic element

in there, too, But it's also laziness, in that I don't take the tracks as far as they could go, I often think 'fuck It' and just leave it as it is Inadequacy, Jaziness and happy accidents, that's how I do things. But it's not a blank slate approach and it always meshes with the rhythmic matrix. I always go into the studio with lots of ideas of what a track could or should be and then subtract from there. The dancefloor is the most important thing for me, but it's not the only thing.

African Head Charge "Off The Beaten Track"

FROM OFF THE BEATEN TRACK (ON U SOUND) 1986 Well, at a stab: African Head Charge? I haven't got this, but they have such a specific way that they treat the cymbals. They make the ride swirll King Tubby had the flying cymbals sound, but Adrian Sherwood makes them swirl...

Yeah. It's got an almost bhangra bit going on, too. I'm going to be dubbing it up when I get a mixing desk. You can sort of do it on a computer, but it's much more fun on the mixing desk, and you can, say, out the whole track through the mixing desk. People are rejuctant to do that, because they want it to sound crisp in a dancefloor context. but it can make it a lot more somically interesting. We're going to explore that on the Kodell & Space Are album. On this, every simple instrument seems to have some sort of effect on it, and Dubstep all the elements through effects. It usually stays

To ma, a lot of Dubstep can sound simply like dicidub, which sometimes feels rather backward looking considered one of the main Dubstep clubs is called Forward...

Well, a lot of people seem to use digi-dub as an insult, but I'm just as interested in the synthetic version of recone as I am in the 'real thing'. Digital Mystikz have some stuff which sounds like UK digi-dub, but also other things which sound like African Head Charge and some which sounds fike Grime. Plus it's difficult to talk about their music without hearing it on a system, because it really has an extraordinary power.

Raekwon The Chef *Knuckleheadz

The Wu-Tang. From 36 Chambers? It's Wu-Tang, yes, Raekwon and Ghostface Killah Yeah, Wu-Tang were in the melting pot along with Junele and Tricky in the CCRU Liden't know exactly what other people latched onto, but for me it's the density of their sonic fiction and the collectivity aspect of it, the idea that The Wu-Tang move as a

awarm. And RZA's production has that melancholy thing to it leatent in a lot of hiphop, and there's a tension between that and the aggression of the MCs. It's dense because it works on so many different lawers.

different layers.
You sampled the music from Kurosawa's Seven
Samurai'r Was that the first time
you're used film music?

I think one of the tracks on the Rephlex Grime complishing had some firm thems played backwards, as an ambience. It was comething quite prevalent in Jungle – recording a whole fifth and just grakeling a anoth of the ambience in thems, footbepe, or objects moving a sensithing, Busin does that early objects moving a sensithing, Busin does that early just force the move and that rift, although I've stake is comething which was caller updated and just of the demonstrating which was caller updated and just of the demonstrating which was caller updated and just of the demonstrating which was caller updated and just of the demonstrating which was caller updated and just of the demonstrating which was caller updated and the demonstration of t

engon Ellenjah.

The messed around with ethnic samples, but haven't been overly plased with the results. With The Wis Tang, Earl messed West through the interface of the plase of the plas

why it's appealing, Like Augustus Pablo on the metodica, it's on nike, it's just gerius. But Obustop tends to be sample based. It sounds like you're more attracted by the Grime way of doing things than the Dubstep way. Yeah, I shink that's true, because as a method, Dubstep was pickling up from drum in' base, where Grime was something new. You could have aimout

Dubetop was picking up from drum 'n' bass, whereas Grime was aomething new. You could have airmout guessed Dubetop was going to happen, but with Grime, you really couldn't. I think quite a lot of people in Dubstop are in denial of this somehow, because I've often had to justify filling Grime. Which seems mad, really, to have to choose between the two.

The Conet Project "Swedish Rhapsody"

PROF. THE CONET PROJECT (TROUBL) 2001
There's a sound of an ice cream van in there. Himmen, le this the guy who makes those musical machines, Pierre Bastien? Or some sort of audio scanning, mobile phone recording thing?

Close. It's a series of radio recordings of shortwave 'numbers stations', which broadcast sequences of numbers and disembodied phrases, with snippets of

music in between. That's uncarry, Cen I play you something? [Clicks through lapton] This is a sound pixes I've done to accompany a book. [Plays II is called "Last Three Digits" — it's an audio montage of Dut-calling our pixer numbers on Rinner RM, when they use the pixer numbers on Rinner RM, when they use the identity each caller, So these stations here just broadcast numbers?

broadcast numbers? Yes, It's commonly thought that the stations are a way of transmitting coded messages to spies. (Laughel This is fucked, I need to get it. The muddiness reminds me of those electronic voice phenomena things, where someone claims to hear their dead aister or whatever talking on a tape.

recording, and in fact it is just a recording of static and they're just hallocinating a voice. Static and interference are an integral part of listening to pirate radio, and Burial Interpolates a lot of that experience by sampling it in his music. Here you ever tried to filler Ambients sounds into your stuff? Well, my production is a lot deserve and primarily quied by setfit ware to QI with, Thenga like EVP



interest me, though, in terms of thinking about dub and the notion of disembodied voices. When I'm in my studio, when the equipment is just sitting there turned on, something in there functions as an antenna, and I get radio signals coming through. I hear you're writing a book about sonic warfare. Yeah, it's coming along, it's an attempt to understand, through the dimension of sound, the climate of fear that we live in these days. Not just the geopolitical albustion, but the oppressive experience of living in cities generally, with multiple unspecified threats of accidents and terrorism, and specifically how sound perpetuates this. As time goes on, the soriic climate becomes more and more engineered and overloaded through things like sonic branding. Sonic weaponry, propagands, the military entertainment complex - it all perpetuates a climate of fear.

a crimate of hear. I'm also reyling to rethink our notion of sonic Tim also reyling to rethink our notion of sonic futurism, breause our current idea of futurist somehow treat. For me, there seems to be the enter somehow treat. For me, there seems to be the enter of something unpredictable looming in music right now, and that's the notion of the future that I'm interested in, that sense of dread. Dread for me is the sound of the future in the pressure.

The Mitchell Brothers "Routine Check" (Roll Deep Remix)

FROM HOUTTHE CHECK 12" (THE BEATS) 2005 Trim.

He's on this, yes. Do you know the track? It's The Mitchell Brothers, but this was the remis. By who? Oh, I'm supposed to tell you that! It's Roll Deep. Right, of course. I love this MC, Trim. That Keystone

Cops bit is great, that sample of a cartoon character with their whirhwind legs. You described Trim as the Flavor Flav of Grime. Yeah. When everyone else was speeding up, he seemed to be allowing down, and he alino seemed to have this jax scribing thing poing, or like the closest MC to apolent word. If other to work with more Green MCA, but laid don't have bline. Idlid do one Mines allow with Villay of Mail Deep, when he show and shadle of corner up.11 was interesting to bee what he did, his work eithic. He was blastendly processing on the processing of the time and applied. And when he got it right, he'd just more onto the new dyn.

DJ Mark One Featuring Sizzla "I Got Too"

FROM 1 607 TOO 12* (CORTAGEORS) 2006

Brownediotely) This is that Mark One-Skizda tune?
Yeah, I've been conning this. I've been playing both sides of this. This sounds quite stiff, but when the base comes in, it's just amazing. It sounds like a Loefah tune.

This track almost feels empty. But it's still out a momentum, it surprises a lot of

people how dancefloor friendly Dubstep can be. A track like this is so empty it almost makes you nervous and you almost fill in the double time yourself, physically, to compensate. The way I was thinking about this, it's almost like we've internstand the double-time in Jungle, to the point that we don't really need to hear it anymost.

The double-time feel is almost present in its

Exactly, but the power of this is that it's got that vocal as well. And to the that's what Dubstay has got to do. If got to get good vocals on to got there sort of beats. The beats work CK on their own, but I don't think it got a particularly interesting fluor of it's just an instrument music. I The Koded 9 Space Appa altum with revealed later this year. Burstin Appa altum with revealed later this year. Burstin Sund out now on Hypercitus. The Forward show is on Reuse #M. Intensive 7-Appa.





In keeping with its status as a landmark of early 1980s Berlin subculture, the Kreuzberg venue SO 36 is nothing to look at from the outside. Its uninviting facade goes with the territory. With its tightly stacked tenements, courtvards, converted factories and workshops. Kreuzberg is where the former West. Berlin ran out of apage and into the Wall: the district is home to Germany's largest Turkish community and suggestive post 1968 generations of artists and musicians, not to mention aparchists, autonomists. malcontents, squatters, draft dodgers and conscientious objectors ready to take to the streets at the slightest provocation. Named after Kreuzberg's Wall-era postcode, SO 36 is spelled out in a desultory neon strip logo, yet the place is still easily overlooked as you walk down Oranienstrasse, whose soot blackened facades are scarred with the graffiti of earlier street campaigns. Yet remarkably for a city left in ruins after the Second World War, a place of entertainment has stood at this address since the 1860s, when a beer half opened here to quench the thirst of the workers flooding in to Kreuzberg's 'rent barracks' during Bertin's expansion: in the 1930s it became a cinema; for a few years in the late 1970s, German artist Martin Kippenberger took it over and established it as a music venue. Thereafter, for a brief period in the early 1980s, it became the hub of Berlin's development into one of Europe's most exhilarating musical destinations, hosting groups like The Dead Kennedys and Throbbing Gristle, as well as the first Berlin Atonal Festival in 1982, which brought together Berlin outfits like Einstürzende

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the head of SO 36 regular, 'flatten Jenny'.

Events like Atonal ected as a reliving point for a generation seeking an escape rouse from a leaden West Germen post-war culture pocked with uncomfortable silenoss. This generation was

scarcely more enamoured by the 68ers who first started transforming dead end zones like Kreuzberg. Atonal audiences and performers alike marked out their own space by first divining and then dancing along the city's shifting cultural faultlines. But if it was Atonal's ambition to map this newly emerging underground, one entity in particular. Die Todliche Daris, was conspicuous by its absence. Conceived both as a group and a character pitched somewhere between a bordello madame and an über-housewifephilosopher, The Deadly Dorls was never the kind of girl to do as she was told. She would invariably turn up where she was least expected. Imperious, coquettish and punk to her core, she just wasn't a natural joiner. Yet hebenen 1980-87 - the aroun years she allocated to her earthly mission - Die Tödliche Doris played Berlin like a dada board game. popping up all over the city in the unlikeliest places in a beffling range of guises, clambering up ledders. and sliding down snakes, while shedding one skin. after another - here a butterfly, there a blindworm. rarely wearing the same outfit twice. Unlike her immediate contemporaries Pinstürzende Neubauten. who branded themselves with a singularly powerful image, she advocated constant change. However, she did create her own logo by flipping over the dotted "S" sign standing for Sparkasse (bank). Upside down, it looked like a question mark - an apt skan

One of the main conventions of music is that you have to creative ceiling." says Wolfgeng Milling: woo co-deunside Die Todliche Dork with follow at student Thioloses. Unemblein: for affect images is the open to do comediting office. That is, an image can contain of hundreds of different appears, so in fact Die Todliche Doris is not a non-image. It is a correction image. But it fould thing - the set are that and that and that i and that and t

During her Bildeime, Die Tödliche Doris wasen't the best known Berlin group, but the restless selfquestioning of the line-up that stabilised around Müller, Utermöhlen (who older from AIDS-related causes in 1995) and their bild drummer Kithe Kruse made her the most emblematio of e-city built on sand and struggling to find an identify after its post-

war division into East and West zones. Right from the off, she remained indifferent to accusations or praise as artists making music or untrained musicians making art. On the contrary, she embraced the amateurism of the Geniale Differenten (ingenious Differences (sict, about whom more later) as her one true path long after her contemporaries had rationalised their approaches in order to garwe pareers for themselves. Die Todliche Doris was only interested in evolving the skills sufficient to realising a given project, be it song, Super-8 film, happanings, sculpture or visual arts. But music was always her main field of operation, and Müller and Utermöhlen were clear about what they wanted. "It was always important that we have a woman in our band," says Miller, "We saw this Neubauten thing as a bit negative to have only five men, a bit macho...

negative to have only five men, a bit matcho.

The Todified Doris is very close to didlinks Dosis,
German for fistal dose, overdose," he expands. That
means dead, if means nothing, So we have to work
with this ambivelence between Doris and Dosis in
order to discover De Todifiche Doris personality.
The sense of humour in the name is also not. If the
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defined from the outside, by visitors like David Bowle, Iggy Pop and other seekers of Cabaret notions of divine decadence. Such myths, combined with its Cold War status, made Berlin a popular pitstop for British and American groups, yet the city was slower than the rest of West Germany to respond to punk's DIV manifestos, unless you count the 'Wall City rook' sobtick of changers like PVC "Rock music was always for young people to identify with and to get some ideas of the world," ponders Maller, "and at the end of the 70s people didn't believe anymore in the truth of rock music... I think this was a guite open period. Maybe this was the ground for what came, it was an uncertain time." After Bowle's lushly romantic "Heroes", the sono that captured the Wall city myth of denoing at the edge of the abyss was "Kebab-Träume" ("Kebab Dreams*), first performed as "Militurk" by Dusseldorf punk group Mittagspause, but best reelised in the 1980 single version by Deutsch-Amerikanische-Freundschaft (DAF), Gleefully parodying press-fanned fears of Turkish guest workers and enti-communist





Ose Todische Corss with inverted Sparkasse logo, 1987



paranola, the song gifted Berlin's graffiti writers with two slogans: "Germany, Germany, it's all over" and "We're the Tarks of tomorrow". The first inverted the German national anthem, the second Cabarer's Mari torch song. "Tomorrow Belongs To Me". When, in November 1990, DAF headlined a German new wave festival at Berlin Free University,

only Mania D, the all-woman trio featuring Gudrun Gut, were sufficiently developed to provide a convincing local presence. By the end of the following DAF's entry into the mainstream as a pre-Techno duo making electronic sex music had caused the West German punk scene to peak and backslide into the second industry-led Neue Deutsche Weile (New German Wave) phenomenon in Sentember 1981. meanwhile, some artists with entirely other ambition went public at Die Grosse Untergangsshow: Festival Genialer Dilletanten (The Great Downfall Show: Festival Of Ingenious Dilletantes) held in a circus tent called Tempodeom peer Potedamer Platz, once Berlin's busiest intersection. Mostly the brainchild of Blixa Barceld, the event presented Einstürzende Neubeuten, Sprung Aus Den Wolken, Gudrun Gut. and Die Tödliche Doris, among others, as an endtimes revue formally hosted by actor Wieland Speck to a sold out growd of 1200 people.

A substantial number of the feetival's Dilietanten went on to play significant roles in the development of the city's first truly idiosyscratic countercultures. Einstürzende Neubauten are probably the best known German actists since Can and Kraftwerk;

Westbarn and Mangunian exile Mark Beeder (of Nekropolis and Die Unbekannten) beloed establish Techno as the soundtrack of nost-1990 Berlin: Gudrun Gut has been the driving force behind Mania D, Malarial and Ocean Club; she also founded the successful Berlin label Monike; and so on. But the erratic CD, DVD and LP set released last year by Veryl On Demand to commemorate the 25th anniversary of the event beers out Bargeld's assertion that the music itself mostly wasn't very good, Indeed, only Neubauten's and Die Todliche Doris's contributions stand up for the way they embody the festive/s manifesto of privileging inspired, insane amateurism above the sterile creativity of the professional culture industry. And its immensely playful manifesto was articulated best in Die Genisle Dilletanten, edited and co-written by Muller and published in 1982 by Merve Verlag. That spirit is especially manifest in the DVD document of Die Todliche Doris performing "Schuldstruktur" ("Gullt Structure") and "Der Tod Ist Ein Skandal" ("Death is A Scandal"). On the former, Müller sabotages any hope of virtuosity on violin by wearing feathers on his fingers as he barks the ultimate German punk lyric, "Joh bin schuld/Du bist achuld/Das let die Schuldstruktur" ("I am quility/You are quality/That is the qualit structure?), while Utermöhlen attacks his 'gender' gultar (strung with two bass and two electric strings) with a drumstick. Like drummer Dagmar Dimitroff, the pair are feathered, furred and painted, to the annoyance of one Matthias Motte, later aka Dr Motte, founder

of Berlin's Love Parade. Back in 1981, as a member

of DPA (Deutsch-Polnische-Aggression), however, he took Dre Tödliche Dons's exuberance as an opportunity to exercise his capacity for hatred by reportedly barraging Müller with beer bottles.

"A week later I ran into him at a bar called Risiko,"

"A week later I ran into him at a bar called Reitha," recalls Mollie." I didn't snow him and he didn't sow me bicususe my face hed been pented at that show. He todi on that stake week he was throwing so meny bottles at the exeger of Die Todische Dorn that be couldn't continue to gloty he violet, and I said, Or, that was yout" A few months later, Muller would make Motte pay in a very Oir Todische Dorn was of making the parachered in the circum.

Todishe Doiris progress differed radically from the owner externing him was coming to define the sound of Berfal. They declined an avvision to join Neubusine, Segura, Alon Der Mölken and MCK on a Neubusine, Segura, Alon Der Mölken and MCK on a Neubusine, Segura, Alon Der Mölken and MCK on a Knahher. The Berin Sickensol, only to discover thin Knahher. The Berin Sickensol, only to discover thin Christian 12", Seven Deadly Acidetra Arousel The Mems, and allows. "I had already advantaged them on the bit at 50.36 in November 1981. Further, the on the bit at 50.36 in November 1981. Further, the first for a Berin speak.

"We thought if it's just the name they want, we can put three unknown people onstage," smiles Müller. "So we chose three people who didn't know our music, including Dr Motte, who had bottled us at Tempodrom, gave them three texts and our flat to



Die Tüdliche Dorin with occasional member Tabon Glumenschein (second right), 1984

rehearse in, and we said. You can now compose any music you want to these texts. And then we go backstage with them. When we were announced, we went onstage with these three people and then iumped down into the audience giving out cards explaining we have dissolved Die Tödliche Doris for one hour at SO 36 and in our place onstage is Die Todlighe Dons In An Alien Body, I was standing in the audience watching us and heard the woman standing next to me saying, 'Oh je, they always make this kind of crazy poley music, this is typicall We don't work with this personality thing like Sprung Aux Den Wolken's Kiddy Citry or Blixa or Malarial. We just work with the opposite, no fixed image... So we are free to wear and look like what we want." Die Todliche Doris's unstable identity idea was

deemed too difficult for Rookpalast's audience, "They thought we were being so bitchy and didn't went to be on television," says Müller, Believing Doris was playing hard to get, Rockpalest ween't about to give up easily, Indeed, the more 'difficult' she behaved. the greater the concessions they allowed her. The programme suggested filming Die Tödliche Doris by the Wall. After all, it was for a Berlin special. "I sard, OK we stand in front of the Well," laughs Müller, "but we choose the place." He chose the end of Adalbortstrasse, where the Wall was hidden behind a heap of excavated sand. On its left, you see East Berlin buildings, on the right, West Berlin's Kunstlerhaus Bethanien, but without the Wall in view, the two sectors were symbolically reunified. For the TV show, Die Todliche Doris filmed Naturketastrophen (1983), which marked a radical shift away from the tremendous noise punk and 'avon garde' punning of their early releases. In their place, they performed a bizage hallet exacting the natural catastrophes described in a deadpan newscaster tone by Méller, rattling cups, banging their knees together and paddling in puddles. In a

second section, Kruse spat fire at the microphone, setting it slight, while Utermöhlen gingerly fingered an accordion, the keys of which were studded with drawing pins. After a few minutes aflame, the microphone out out but the broadcast continued for some seconds before finally fading into bright light.

"We really had to fight hard with the TV station to get more seconds of silence," recalls Müller, because they were totally afraid that people would call to say something had gone wrong with the microphone. One theme that always interested us was information. It was a main point also for Throbbing Gristle. What was a real disaster for the information society was when the information was not working. So the idea was to show the sound suddenly disappearing through Kathe spitting fire onto the microphone. What she is doing is, she is accelerating the collapse of the information system." The burnt microphones from Neturkatastrophen

performances were displayed as Beuva-like relics of the disaster at a small exhibition in gethe MUSIK, an art record shop and gallery some distance from Kreuzberg in Schaperstrasse, which published a catalogue and single of the piece. In collaboration with the Düsseldorf label Pure Freude, gelbe MUSIK helped Die Tödliche Doris release Chöre Und Sol, a set of eight 2" records playable on an apparatus normally found embedded in the chests of talking dolls. The set marked another shift in her interrogation of the information society - this time from the music to the medium packaging and disseminating it. Composed with the apparatus's poor sound reproduction in mind. Die Tödliche Doris. conceived an a cappella sono ovole in 16 20-second parts, sung by a line-up embellished by occasional collaborator Tabea Blumenschein, a Berlin underground movie star, model and designer Die Tödliche Doris continued reconfiguring the

Debut (1984) and Sechs (1986). Both had synchronised track lengths, so they could be played simultaneously to create an invisible third album. The original plan was to release Unser Debut through Azatak (Düsseldorf home of Der Plan) and Sechs on the East German Amiga label, Sadly, the latter turned the group down, saving, "'We have already planned releases for the pext five years"," smiles Miller, "A nice result of this correspondence was that two years before the Wall came down, we were featured in an East German entyslopedia of popular music. which wrote that we were an anti-capitalist band from West Berlin, but they misspelled the name as Die Todliche Doos, Deadly Dose. They didn't see our the capitalist system, but also socialism the way it used to be practised in the GDR." For the West, Unser Debut was conceived as U-

Musik - Unterhaltungs Musik (entertainment music) - while its Eastern companion Sechs was E-Musik (Ernste Musik, serious music), Unser Debut was more straightforwardly song-orientated, while Sechs was more abstract, abrasive, atomal even. The Invisible 5th LP that materialises when they're played simultaneously serves as another East-West reunification ritual - enticipating the fell of the Wall by three years - as well as the symbolic integration of 'high' and 'low' culture. Die Todliche Doris always refused to acknowledge such high-low distinctions. Her songs have drawn from a broader definition of popular culture. Her earlier work patched punk immediacy with elements derived from campaigning music, accomment information and industrial leggardy films. Her later songs embraced street balladry, reproducible on junkshop keyboards, accordings, marching drums, clarinets and the like. By the time of the final record released during her lifetime, a 'live' album called Liveplaybacka (Die Todliche Doris Records 1986), almost all the music recording format with her next two releases, Unser

had been transferred to tape, leaving her free to concentrate on performance. Her new stratingy involved recording the first physhock concert and playing that one back at the next show, recording it again, and so on. By the final date, the physhock tape is buried beneath the dense, frugy atmosphere of 14 overlaid performances. Liveplinyback charts its sound degradation as the tour progressed.

An Einstürzende Neubauten title stated, "Draussen ist Feindlich" - outside is hostile. They might have been referring to the ugly reception given Berliners whenever they left the sanctuary of the Wall city. German punk centres like Hamburg habitually bottled Berlin artists, dismissing them as arty and pretentious. But escaping the claustrophobic atmosphere of Berlin, where you can only perform so often to the same paptive audience, was essential. In her time. Die Tödliche Doris pleved in Paris. Warsaw, Budapest and across Germany, For one especially grand day out, she hedged her bets by taking her audience with her, gathering 20 fans for a bus and ferry trip to Helppland, a tipy cliff face. of an island rising out of the North Sea, to plant Die Tödliche Doris's flag on a site charged with historical significance: here's where the poet Hoffmann Von Fallersleben wrote the text for the German national anthem. More usually, Die Todliche Doris was tough enough to brazen it out with the bear baiting. For her 1985 one-minute appearance at the Moers Jazz Festival, in a strand curated by Heiner Goebbels, she set out to include all the elements free jazz abborred. "We found a lot of things." Ituohs Miller. "In one minute we cannot show everything, but we can bring some of them: fog machine, peep show - sex is absolutely taboo in free jazz. Playback, also taboo... Of the 50 bands taking part, we were the only successful one who people booed,"

For Die Todliche Doris, mobility was not just about crossing time and space, it was a transcultural issue about free movement between media. For the Durchbrusch frastinos news at Deplane akt Gistry, she set up a disloque between a stack of notes tapes end Easy Liszering standards performed by The Gerry.

Belz-Show-Band, whom she hired through the local employment exchange. It can be heard on Welten-Worlds-Ohontsalshon: A, released last year by Virwl On Demand, Next to music, Die Tödliche Doris was a prolific Super-8 film maker. Most of her films were made around West Berlin, showing areas such as Gleisdreieck, a patch of East-controlled scrubland on the Western side of the Wall, where Die Todliche Doris went searching for the fictional Hallberry hen in the 24 minute Das Grawoniheerhubs (1981-82) "The former central Berlin station [destroyed in the war] stood on the area where this film was made," explains Müller. "Between the rusty, destroyed rails and platforms, trees and rare plants have grown, and scientists have discovered species of rare or even unknown insects, brought in unintentionally with the cargo of the trains from the East." An early section is given over to a wintry train run along the GDR corridor connecting West Berlin to West Germany, set to a jaunty allpurpose piece of 'furniture music', deploying keyboard preset rhythm and cheesy melody offset by clarinet. The same piece has elsewhere been used to raise votes for Die Todliche Doris's attempt to get elected to the Berlin senate, and as a backdrop for

(The digner Dority, 1986).

De Toditab Devis Super a Simu en rementably be Toditab Devis Super a Simu en rementably be Toditab Devis Super a Simu en rementably the numerations of a straight gain back between the numerations of a straight gain back between the part of the numeration of the straight super s

the bilingual philosophical treatise Die Über Done

As an entity, Die Tödliche Doris had given herself e seven year plan, which she stuck to by dissolving herself into a bottle of Die Tödliche Doris wine in 1967. But this was by no means her final transformation, indeed, she has fed a full and active affertile since

the street in his swastika T-shirt.

setting herself up in an atelier at the back of the Kumpelnest 3000, a brothel turned into a bar with original decor Intact by future Basic Channel and Rhythm & Sound producer Mark Ernestus, For a while. Müller. Kruse and Utermöhlen continued to operate individually as pupils from "the school of Die Todliche Doris". Die Todliche Doris berself rematerialised for a 1989 performance in East Berlin, a play in Tokyo, and as a vaquely related Jananese comic book character. Die Todliche Dollis. But she underwent her most radical metamorphosis at Berlin's Volksbühne in 1998, when her 1982 debut album " " was transformed from sound into movement and allence as a signed performance for deaf lateners. The sweet was one of many Doris/Militer projects involving the deaf community.

"The transformation of the record into a new medium has been a giant leap for me," remarks Müller on the DVD document of the performance. Gehörlase Musik (Soundless Music), "You put on a record, sounds fill the room, and two stonlanguage interpreters, Andrea Schulz and Dina Tabbert, transform both the music end the lyrics into signs. This leap is like the one from sheet music to the actual sound." The event returns Die Tödliche Doris to the predominant theme of her life's work: the information society and its blizzard of signals. "We have breached these topics through sounds and the way the sounds develop," he continues, "In this respect, it was a logical step to develop this idea. further, to turn sounds into something else. When two interpreters turn the music of Die Tödliche Doris into signs, into bodily movement in a given space, this doesn't mean that the music disappears. Even though you can't hear it, it is still there. Die Tödliche Doris was never about clear-cut definitions or tying ourselves down. While we have never been noncommittal, we have committed ourselves entirely to one thing or another. The interpretation, or definition, happens in the listeners' heads. arryway."
Gehörlose Musik is out this month on Edition Kröthenheyn, Die Todliche Doris books are available from www.martin-schmitz-verlag.de. A compiletion, Kinderringellreiben Für Wehren Toren Des Grais, is out on Psychedelic Pip. Die Todliche Daris Website: www.die-tondliche-daris.de. Thenks to Ursula Block and Martin Schmitz



China Sted Solis 2" recent surp. 1963



Grand day out in Helgoland, North See, 1983



The road to salvation

Since 1984, <u>Current 93</u> has served as the vehicle for David Tibet's blunt expressions of religious belief, moral conviction and imminent apocalypse. In a frank interview during this summer's European tour, Tibet clarifies how his music is shaped by heretical theology, hatred of the Roman Empire, and nightwares of black ships. Words: Keith Moliné. Photography: Andy Rumball





Current R3 (left to right): Baby Doc. John Contreros, David Tibet, Ben Chenny, Joelia Hood, Haja Elliott, Matt Swoensy, Simon Fine, William Breeze, Borlin, Bay 2006

The man in flip-flops, Bermuda shorts and a bright pink T-shirt is walking down to Barcelona's town beach, with his high-spirited entourage in tow, and speaking in alarmingly glowing terms about Byron. Not Lord Duron, the touried termented cost adventurer, but David Byron, moustachioed singer with hopeless 70s hard rockers Urigh Heep, Perhaps emonthizing with their outsider status, he proclaims. "I listen to them a lot. I've got all their stuff on my iPod. I sort of feel sorry for David Byron in a way. You had Robert Plant, who was so handsome, or Ozzy Osbourne, who was so Satanic, or lan Gillan, who was so hairy. But David Byron just had

that moustache." The man is David Tibet, (extremely) reluctant Goth icon, prince of post-industrial apocalypse folk, who's midway through a European tour with an expanded Current 93 line-up and various quest performers. As they all troop out onto the sand, they are met by the same band of Chinese masseuses that they've been coming to for the last couple of days. Clothes are removed, €10 notes change hands, and the nummelling of oale English skin hegins. So this is what the dark visionary of the apocalypse and his

That the tour is happening at all is something of a miracle. Shortly after officially converting to Catholicism, Tibet saw in the millennium not only having to deal with the passing of his father, but common close to death homosili with a secure case of peritonitis. (These events inspired the albums Steep Has His House and Bright Yellow Moon respectively.) Then came the trauma of losing his close friend Jhoon Balance of Colf: the collapse of the World Sement distribution network which carried Tibet's Durtro label; relocation from London to England's south coest vie Glasgow; marriage; as well as involvement in a host of different projects. Actually, Tibet doesn't so much involve himself in things as go Alone CD in aid of Médecins Sans Frontières to a five disc box set involving more than B0 artists (see The Wire 266), and his determination to get to grips with the ancient Coptic language, requiring hours of study a day. Tibet spent an exhausting four years working on the new Current 93 album /Block Shins Ate The Sky, his most ambitious and complex work to date. Meanwhile his closest musical collaborator of the last 15 years, guitarist Michael Cashmore, child. And on top of all this, Tibet maintains that he hates touring, "I love to do concerts, to manifest a moving occasion," he says, "but I really miss my cats. It doesn't seem to be an equitable trade." For such an apparently private and hermetic

project as Current 93, the whole idea of live performance seems to throw up contradictions. Tibet mulis the point over. "Lyrically and thematically. Current 93 is a way of me working out my own salvation," he concedes. "Even if I'm not recording or playing live, the internal dialogue that creates it is going on all the time. But none of the people who are playing with me shares my specific beliefs. On one level Current 93 is just me. But on another equal level it's all these other people that I work intensely with." In the absence of Cashmore, the live group centres round the similarly prodigious Ben Chearry (Six Organa Of Admittance) and cellist John Contreras, both of whom are key contributors to the new album, as is Tibet's regular foil, Steven Stapleton of Nurse With Wound.

After the skeletal intimacy of the last two 'full' Current 93 albums, Sleep Has His House (2000) and Soft Black Stars (1998), the new release sees Tibet reintroducing greater thematic complexity and textural richness into his oeuvre, which had perhaps been in danger of being stripped down to oblivion. As with the best Current 93 work, it draws on private dream imagery, declarations of deeply held beliefs and allusions to arcane theology. The apogalyotic metanhor of the black shins literally devouring the heavens came from a recurring nightmare of Tibet's, and both the individual musical settings and the cateful architecture of the album as a whole bring the theme to terrifying life. "Black Ships is myself cought up in the drama of the end of time. Because it has all these different strands of lyrical concerns, I wonted to make it a very full and shifting record," he says, "It builds up to the title track, which is this remoraeless grind, there's no space left. The time for looking for salvation is over. All I have left now is myself. And I'm in a prison, the prison of being cut off from possibilities. The grinding chords are the hars. It works really well live. It's very oppressive." An important factor in how Black Ships Ate The Sky attained its final form was Tibet's obsessive

study of the Biblical Coptic language, which relates to both Ancient Greek and Egyptian. "Sometimes things just grab me with extreme force and I lose myself," he explains, "I've had a vague interest in Coptic and other Biblicel languages for several years. I was reading the Gospe/ OfThomas and I came to the line. 'Jesus said, Lift up a stone and I am there. Solit the wood and I am there.' And I had a bolt of electricity down my back. I just thought, "I've got to read that in the Coptic, to try to fully understand what it means'." He's keen, however, to stress that the album should not be taken as a kind of Tales From Coptic Oceans. "It's not a Coptic concept album," he insists, laughing. "I was just thinking of Coptic all the time. Say you were doing a record while drinking a lot of wine, it would be metaphorically, or maybe not so metaphorically, the sea that you were swimming in. Everything would be under that influence. Black Ships is fike that really. The Coptic Gospel Of Thomas was the background hymn, just as "Idumea" is the thematic hymn within the album." He's referring to Charles Wesley's meditative death-soon that ourclustes the narrative of the album at regular intervals, performed by vocalists as diverse as Shirley Collins, Antony Hegarty and Bonnie 'Prince' Billy, not to mention superb readings by Baby Dee and

To talk to David Tibet about his work is to talk about his religious beliefs; there is no way that his music can be discussed without reference to the apocalyonic vision and deep moral conviction underpinning it. Though utterly channing and frequently extremely amusing, he's prone to proclamations of faith so blunt and unguarded that they can take your breath away. There's none of the usual 'We make music for ourselves and if anyone else likes it, it's just a bonus' with Tibet. Asked to give a brief outline of the theological ideas behind his recent work, he launches into an intense monologue so similar to the animated song-speech of his allowing that I'm tempted to pick up a quiter and strum along. "I think that we're living in an artifice that's been created, that perhaps is a dream of Satan," he declares, "and Christ is

Pantaleimon, both of whom are on the tour.

whilst we're wandering around in this fog. I refer to continuing with all the wickedness and evil and Inhumanity," So where does Current 93 fit Into all this? "Onstage, on record, when I'm reading, studying, sleeping, dreaming, I'm always obsessively picking away at the strands that make up what surrounds us. Irving to work out what it is that's holding us, why we're not able just to say. I see the bargain and I don't accept it'. We all become Faust. I obsessively wonder what it is about humans that we compromise ourselves so shoddily. I really Want clarity. I crave ease. I'm always at un-ease, disease. In Current 93 you can hear that, There's sometimes a sense of lightness, but it's always overwhelmed, almost as if we're all skipping in a playground but the black clouds are hoving into view. Even when we can't hear them or see them somewhere in our awareness we can just catch the pressure of the storm that's about to break." This onthering storm' is often expressed in musical terms. by ominous drones, whether sourced from hurdyquerty on All The Premy Little Horses harmonium (Sleep Has His House) or Stapleton's cerie electronic

treatments on the new elburn I ask, with no little trapidation, what happens when the storm does finally break. "There will be judgment," replies Tibet with chilling certainty, "We'll be judged for what we've done, and what terrifies me more, for what we heven't done. When I look back at my life, no doubt I've been shifty to people, I've been deceitful, arrogant, vain, just as we all have. I think of all the things that I could have done, that would have been of benefit to myself and to others, and I haven't taken that chance. I've walked by." I ask him whether he believes that events of the last five years, both personal and global, have made him feel things more keenly. He considers his answer carefully. "Since I was a fittle boy in Malaysia I always felt someone standing behind me, sometimes kind and sometimes anary. righteously engry. It's how I was born, it's my nature. But was, after I fell III and nearly died in hospital it. really shifted things for me from a theoretical awareness to an awareness of just how close it is. I can bear somebody knocking at the door. I feel time running out with a sense of terror. I wake up in hed at night sweating, thinking I will die, it comes and sits on my chest. I can see the skull staring at me." The oppressiveness of his vision finds potent expression in the Bright Yellow Moon album, cocredited with Nurse With Wound, one of a number of recent 'minor' Current 93 works in which Tibet opts for a more abstract, experimental style. In some server allowers like / Have A Consulat Dian Eng This

Tibet is a compellingly original writer, forever hovering on the edge of absurdity because he is so unflinching in his honesty. Some mistake his commitment for po-faced evengelism, but there's a rich vein of playful wit running through his texts, and a willingness as a performer to push himself beyond the stultifying strictures of coolness or good taste, "The whole structure of our existence seems to be so absurd, not in a meaningless sense, but strange and mysterious," he asserts. "We're sitting here telking about concepts, but we have no idea of anything, no idea of who we are, no idea of the structure of the universe. And there's different ways continually suffering on the cross at this very moment. that we can talk about it to make sense to each other.

World and Faust (both 2000) hark back to his earliest

work with loops and electronics

but we still don't know if we're talking about the same thing, it's Wittgenstein's elephant. Tertuillan said 'Credo quia absurdum est' - 'I believe because it is absurd'. Some find that to be a truly absurd statement - 'I believe because I can't work it out'. But to me, it doesn't mean that, it means that to believe is to give assent to a world that is so marvellous. so mysterious and terrifying, so incomprehensible. You just leap into this mystery and say I agree. I assent to it all, all the terror, all the beauty so minuted

and mixed that often we can't separate them." I ask him whether he ever has any moments of doubt. "Of course, I could just be mentally ill. I can see that people would say that, I'm aware that all this could sound like neurosis. I look at myself and wonder whether it's natural to think like this. But I don't feel mentally ill. I've got a sense of humour, I'm not constantly on my knees praying, and I'm not flage listing myself." And what of the charge that he's quilty of displaying messionic tendencies? "We can only talk for ourselves," be insists. "You've told me you're an atheist, but by saying that you yourself are assenting to the mystery, you've looked at what's around us and found a reason for it. You've got one way of explaining it and you may be right, and I may be wrong. I try to keep an openness to how other people see the universe. I've always felt myself to be edectic and catholic with a small 'c'. I'm very inquisitive, very enthusiastic and pretty obsessive as well. Anything that moved me, touched me. I'd be happy to use it or investigate it for the work of Current 93." Tibet strongly believes that his work, as deeply rooted in his personal concerns as it is, has a transparency that makes it universal He invokes the example of his favourite music. plainthant, whose appeal is widespread among nonbelievers (and non-Latin speakers). Its open structure, sense of apace and profound conviction are what he aspires to with Current 93. "Even if people don't share my beliefs, the structure is open," he asserts. "Everyone can get in, because there's space for them. And the words are sung with absolute conviction. I believe all of this. That is how I am. Obviously I frame it in certain ways. It's poetic and there are images, but they're not standing for apything else. They're affirmations of what I believe. It's very naked, it's very raw. Even if you don't believe in the afterlife, you still believe in death." Tibet's fascination with what he terms "the obscure

bywaya" dates back to his childhood. Like many children he was interested in stemp collecting, but typically his interest lay in the 'Cinderellas' anomalous editions from fictitious countries or produced as war propaganda, for example. He was interested in religion from an early age, but was particularly drawn to Gnostic or apocryphal texts. and by the age of 12 he was an avid reader of occultist Aleister Crowley, "For me, Crowley was Catholicism's necessary Judas, a sort of saint manque in a lot of ways," explains Tibet. "In the early years of Current 93, I think people thought I liked Crowley more than I did, and now they think I hate Crowley more than I do. He was someone I grew up with. He was incredibly important to me. He gave me a great deal of confidence in a world I thought was very insecure and frightening. Crowley gave me a sense that I could control my environment to some degree, and I had a power, just as we all have." Tibet's early work thrives on the conflict between

his Christianity and his fracination with the occult. The first Current 93 allown Nature Unveiled (1984)

features awathes of energy sweeping across a "Om". "I was trying to make a truly malestic and apocelyptic album, and I think it's very emotional." declares Tibet. "To me it's like a long song that builds up in power. Crowley once said. I fought all night with God and the Devil. Finally God won, but I'm not sure which God it was." Nature Unveiled for me has that tension. It's not a Black Mass, but it is a literally diabolical record in some ways." When I suggest that his Faust alloum, based on a short story by 19th century decedent Count Stenbock, seems to hark back to his early dabblings in the occult, Tibet is refreshingly candid. "With Faust I think the honest truth, and it's not one that I like to admit to musuif. In that maybe I just wanted to prove that I could still make a very disturbing record that was from the dark side. Because I'm not pure. I'm not saved."

Current 93's sudden change of direction in the late B0s towards simple acoustic musical settings. informed by English folk and nursery rhymes, was a concerted effort on Tiber's part to escape the Industrial tag he so despised. His new work, which first saw the light of day on the Swastikes For Noddy album, was not well received at first. "It was what I had to do, but people absolutely hated it," he recalls, "They said it was like Simon & Garfunkel, or twisted kids singing in the playground. I don't makes it fantastic!" Interestingly, within a year a whole host of copyets had aprung up, strumming on acoustic quitars and intoning doomily about runes. With the Involvement of Cashmore and Stapleton. Current 93 music was able to develop into a righty complex hybrid of traditional and avant garde forms, culminating in the Jamost Light trillogy of the late 90s, before the decision was made to simplify once more, with the piano and voice album Soft Black Stars and the elegiac harmonium songs of Sleep Has His House.

With the new album seemingly a synthesis of these various musical approaches Current 93 have been taking in recent years. I ask Tibet if there's a clear thread running through such apparently disparate work. "Current 93 are basically the same now as with Nature Unveiled," he asserts. "It's linear simple, with a lot of space in it, with my texts. Although it takes different forms, sometimes it's elaborate, sometimes it's experimental, sometimes it's very skeletal, the nature in which the vision is expressed doesn't change a great deal, because it's the sort of music like. If you have a conversation with a friend it's not always the same conversation. we're always talking about our essential truths. But we try to change the way we manifest it to make more sense, to open ourselves more. It's the same with records."

A recurring theme in our conversation is the notion of unmasking, of dispensing with the many masks that we wear until our real selves are revealed. On a very basic level, the search for the simplest, the most naked and honest expression informs his artistic tastes and methods. But it also forms one of the cornerstones of his apocalyptic vision. "'Apocalypse' in the Greek means 'unveiling', he explains, "Something like "Be My Baby" by The Ronettes which is one of my favourite songs ever, is a truly moving and apposityptic pop song, it's full of

yearning and unveiling. That's what I want Current 93 to do. It's possible to express yourself simply and powerfully in the form that moves you. irrespective of whether it's hip or it's like your last album. There will be a time when all masks will be taken off and we'll stand truly as we are. not as we impose we are. But for me it's a time of great hope. There will be terrible things happening. but we will be able to live without pratence. All the dramas, wickedness and wars that play out in these final times is horrito, and terrifyingly sad, but I believe a new Heaven and a new Earth are coming. It'll be terrifying, but the sense of cosmic relief, of a universe that's breathing without constriction, is paradise. A world without any sense

This craving for a world without artifice finds expression in his efforts to discover new and longforgotten outsider folk mystics and bring them to wider attention via reissues and releases on his Durtro label. Shirley Collins has often spoken of the importance of Tibet in re-establishing her profile, and six years ago Durtro also put out the thenunknown Antony & The Johnsons' debut album. I ask him why artists like these are so important to him. "Simon Finn in 1989, nobody gave a fuck," he spits. *Mellow Candle and Clodagh Simonds in 71, nobody gave a fuck, Or Vashti Burryan, Bill Fay. But they produced works of absolute integrity. And works of absolute integrity will be recognised. I like people who are sui generis. Even when I don't like them. Latell really admire them. I really like people who just stand up for what they believe in and just express the truth that they believe." With many in the burgeoning avant folk scene citing Current 93 as an influence (including Ben Chasny from Tibet's own group), I ask him if this elder stateaman atatus is one he feels comfortable with. "I don't think there's any similarity, other than they're pursuing their own vision. Part of their strength is their simplicity of expression. If I have influenced these people. Swestikes For Noddy was in B6, so it's taken 20 years! I really don't like folk music terribly much enviyay, so I'd hate to think of movelf as a free folk pioneer, because many a free folk pin-up for today will tomorrow be lying on the ground with journalists' knives in them, having been sacrificed to the new shipholeth."

The masseuses disperse and we lounge around on the sand feeling loose-limbed and aglow. Surely Tibet can't still be craving drizzly old England? "The reality of the hideous generic supermarkets and town centres and politics disgusts me," he admits "But mythical England, Albron, that really moves me. It's the power of the Other, this interpenetration between the dream world that they walked with one foot in and the real world that the other foot was in. That connection is what fascinates me. For me, what we call the real world is the dream. Of course. historically and technically people look at it the other way. Fantasy, myth, religion, the supernatural is the dream world. My formation is Malaysia, I don't feel English. There are lots of things I love about England, but they're often things that someone would love about England who isn't English, that I'm connected to but can't grasp, it's the vanished England that I love. Not that I dress in tweeds or anything," He smiles slyly, "Well, I do sometimes," Black Ships Ate The Sky is out now on Durtro. brainwashed.com/c93





Moving Back

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Wolf Eyes River Slaughter

HOSPITAL PRODUCTIONS 254.P "We're trying to bring the good times to the noise, totally " So declared Wolf Eyes' John Olson in The Wive 249. On the back of a seemingly neverending achedule of ferocious, celebratory gigs - including crucial support slots with Sonic Youth - and a breakthrough release on Sub Pop, the remark made perfect sense, 2004's Burned Mind was an exhibitating vortex of violence and gore, establishing the group as undisputed leaders of a growing movement of Improvinciae collectives that includes Yellow Swans. Black Dics and Mouthus. Drawing in disillusioned hardcore and Metal fans craving new thrills, as well as followers of experimental electronic and industrial music on the lookout for something wilder and more spontaneous, Wolf Eyes explained their appeal in the aimplest of terms: "It's noise, but it's rock." It's great, inspiring even, that such a collision of

extremes has proved to be so popular in a cultural climate that generally marginalises all but the most mediocre of interventions. But the downside has been a somewhat uncritical engagement with their work from their supporters. The group's penchant for releasing just about everything they record as limited edition consettes or CD-Rs has not helped dispel the suspicion of the emperor's new clothes that persists among the unconverted. Wolf Eyes' insistence on poofing around and having as much stooped fun as possible has meant they sometimes come across as boorish cafa peddling childish chaos and confrontation in the

name of untrammelled self-expression. Crashing together the sonic adventurism of Improv and the cartoon outrage and hedgeism of punk (evident in song titles like "Stabbed in The Face" and "Black Vomit") is a fine idea on paper, but has led to longueurs on record as they attempt to recreate in the studio some of the incendiary lunacy of their gigs. As with forebears like Whitehouse,

Borbetomagus and Hilokaidan, the issue of whether Wolf Eyes have anything to offer beyond the sensationalism of extreme volume and brutal. unremitting ugliness becomes more pressing as their career progresses.

River Steventer addresses some of these issues and represents a real departure for the group. Not in the sense that they've radically altered their methodology - in fact it's a reworking of two earlier. releases, River Of Haze and Human Staughterhouse - but for their willingness to be represented by an alburn that sustains a single mood over its four sides but it's heartening to see Wolf Eyes avoiding the rather than erupting into the expected molten fury at every opportunity. This is Wolf Eves all grown up. intent on exploring more thoroughly some of the territory they've bleated open for themselves. The format of the album - four untitled side-long tracks - sidestaps the need for regular, intense pestural payoffs, it's all tension and no real release. The third side comes closest, but its passages of feedback shriek and skree lack the black density that might be expected. There's an ascetic quality to the album, an insistence on restricting the music's dynamic range which, while interesting for a group

not usually noted for their restraint, results in a

number of rather tedious stretches, on the second and third sides in particular But there's plenty to admire here, and surprising resonances to discover. On the first piece, the pinprick feedback soikes. about edgs and bedgoring source's stropoly recall early Nurse With Wound. Elsewhere I'm reminded of AMM the drawnier moments of Pipetirstocks Neubauten or even the amorphous acoustic environments of The Jewelled Antier Collective.

The most satisfying sections are the quietest, such as the first half of side four, which pits distant, spacey arran effects equinst ominous reverberant thuds. ritual home and aphemeral smears of soft white noise. There's a sense of control and attention to detail in these moments that almost makes up for the occasional hours of scrabbling around in search of the next point of departure, as well as the structural weakness of the pieces. River Staughter is far from an unqualified success,

easy option of pandering to their image as noise primitives in Nikes and beer-stained, ripped denims. The 'rock' tag may not fit guite so easily as before. and the good times are notably absent on a downer of an album whose defining characteristic is a clammy, oppressive greyness of tone. But it nevertheless represents an adventurous step away from technicolour excess into less charted, more mysterious realms. Perhaps deciding that they cen't survive on reactive aggression alone, they've produced an album that hints at an open field of future possibilities. I have a suspicion that the Wolf Eyes story is just beginning. []

Tetuzi Akiyama & Donald McPherson

Vinogar And Rum

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Japan and Northerson are established
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experience of playing logistims. The course injuried of conversations as at this scene is for the creating statics-board interacy. Advances and Michinester Department. "Sensientaci Blass", which works with the Mass form, strained at its boundaries, rewarding solble effortunes as make one quarter solvey operation on the melody while the other, shadowing it, exprises solve in compare separate of the securit. "Getters" in lighter in the, a decil measure. "Orders of fellows with sarrowine with sent or the care of the cours." The course of the sent of the s

track but awriches the relate motivery. Elevenhere the juying is more freshered, with problem true as both published become figures and mode to expect while become pleasty of empty sound between outbrooks of artifly, later or there's a spot of register deffining and seene mixtling lemicic cascades. But the two sound elevents or leministic cascades, but the two sound elevents or leministic cascades, but the two sound elevents to expectate, there constructed with one enrother, as which where is pleast of descript to casprociate, there are fewer moments that ready copture an engine sease of mixecule elevants.

Henrik Andersson Henrik Andersson

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"Royethor" is a composition by collaborate Arm Sterholm that was played on the bells of a church on the Beltic island of Sodand. It uses the Arabic tend seeks, creating a quart disabstrations or this other? role as basisin of tradition and identity instead of controlling harmony, it may a malantable turn, reflecting on the historical interdeposition of and market propulses between Westerm and Islamic cultures.

oservosan vicasania de casanico custanos. Andecisiona tales lesis de la intercembrenat colo in the clouded teatures of "It It Is Not Love Their It Is The Berch That Will Bring Mo Together", a seismological recording of a inclinar test on the other side of the world. Suddenly interrupted by a multifled boort, the totals event to their median frequencies, the world quickly inturning to the reconsist series. A second group of works retress the conceptual intervent's Let has less exploit contribution. The Men Basis in a 12 immule when Basis in a 12 immule well-was a factor of the Contribution of the Contribution

COMPLEX QUESTIONS

Robert Ashley Foreign Experiences

Listed with 30 page Bettert, Annies Department on the Department in the Company Conference in the Sect Adelegation of Hobbst Adelegation at New Science S Acts. Described Science A Sect. Described Scie

Jaccesian Humber, provides the voice of Lords. The role of her if-fatted perman Der, entertied for the first opens by Thomas Buckhise, in here assumed by Addley's non Som Remountaines as persistent thems in Addley's work. A remote chroms, including Buckher and Joan Las Bothers, surface and the provides of the provides and the provides of the provides and the provides of the provides purply delaway and modulated goars of the lead whices. Synthesized and MIDI-frience recliential parts at somme sower act Clara to the conducting the provides of the provides and the provides of the provides the provides of the provides the provides of the provides the provides

words like a neon balo. Phrases ledge in the memory; repetitions assume the masmarisite impact of ritual incentration, and justing of bars of images connectors. Both protegonets give virtuoso performances, Sam Ashley frequently employing a strained and regad falsette that conveys his character's psychological state. Robert Ashlev's writing, it's thematic and a source of momentum. Here the pathological and revelatory - aspect of obsession takes centre stage. New Beater's Idea bles Ashley's other major operas Atalanta (Acts Of God) and Parfect Lives, is an elaboration of that point where literature and music fuse in composition. It addresses what it is to be a certain kind of American, and more

Avarus Vesikanski

SECRET EYE/L/L, LALLAL CD
Assurs are one of the cornerstone groups of
modern Finnish psychodella, traibbiazers for
the recombinant aesthetic proneered by a
amail gaggle of artists whose self-relevand,
subberranean music as a haffing and crude

fundamentally what it is to be a feeling,

perceiving, thinking and speaking being

is it is calchestery and hilanous. As with competitists Kernishaet Yativiti, Avanu's lineup is often in fluc, though is appears to revolve around Roope Eronen and Artiu Partinen, and, on Vesitivani, Fursaxia's Tara Burko joins them on two lengthy live improvisations.

on two leighty fee improved from Through Avenue than schow in heighbanes, consentrated grasp—tend, they are instead paters, and the good-yet-chind-schow beens of beans in seffected by some of their artisects from the sees, man or corress under so set with on a world raise, and a hand-drawn moustackeed conjust). That humans works its weey not the mast too, the verthealted and proper of large parts of the property of any property of the property of any property of the property of property

way through "Nasywes", a dathwashy idebifive-note synth mill fest shirting the mark. Those moments serve to lighten the listering experience, but "Visoywes" also deteces into a excended wash of boarthinhers, and the degraded secur of "Lapaiwas" is to intitie and leggle, the magnetic tope about to datengante under the recording bloods. The real joyn Amerus's mass is their ability to negotiate this balancing act, esseying surcipies memorate of beauty and harvors.

Axoloti

Chemical Theatre San Francisco's Assist base been molific lately, according to the group's Website, two CDs and a self LP with The Strators were due around the same time as this 12". Such activity hasn't depleted the group's drowing "Chemical Theatre" takes on the former task opening with a hard cut to unreletting sound The levers of chased mean and cycling distortion are so tanishle you can proctically peel them away as they get the speakers. It sound but certainly the return of William Sobiston's percussion helps thicken the vocals, violin and electronics of Karl Bauer. who's recently been handling Axeloti mostly by himself. He does just that on "Blaster". using similar tools for an opposite effect. shiny, nearly psychedelic bliss. Here Bauer's string tongs and sparkling accents pass from Terry Riley and Steve Reich through Popel Yuh and oven early Tancenne Dream on their way out into space. Don't take those referents too literally, though Bauer's noise may soon toward the same stratosphere, but his aggressive approach makes Axelet's music its own donse star. BARC MASTERS

Badawi Safe

Rax Mexima expansibly plants to scientifies his beforest cisels, heaving motion under it states his earth-shaking tribel/élabhisphop assault. Bedoutin Sound System in the mid-86 He has sorten mode there impressive vertices sits composition under his own name on Tacific, but the Bodeway rejects still serant wate. Mexima - born in Jerusalem, résead in New Yes's - creaties an auditory hallocarde on d'in Yes's - creaties an auditory hallocarde on d'in

wilderness, a Disprient, that allows for creative wandering while preserving the mysteries of the Levent and the massive Safe was recorded not lose after 2001's Solder Of Midden, but has gone unreleased until new. Midsendonned full battle armour for its percussive battle royals, but Safe. while retaining the heady nig of North African desert rhythms, occult Jewish scales and relentless trance-outs, extracts more subtle tonal colours from Masmar's small group of downtown regulars, including Marc Ribot on puter, strings by Ewind Kang, Mark Feldmon Shahzad Ismariy, Mesinar dies around inside a peno, bashes out the intricate percussion lines and adds wind-driven flatings to the

heir-reigine "Sound On its Ecogine", "The

Avending Myth" is and Arabian Jungle, a

tumbourings. The three governments of "Safe"

The Bedouth Walks Alone". If this is the final

need over uncomfortably close to Michael

Namen string a parter printing at first, but

stretch out into the getteral string-riffs of

Badawi offering, he's ended on a high

sandstorm of skittering derbukkas and

Other, imaginary Middle East This is a

Bardo Pond Ticket Crystals

ATP CS While the familier steamfollor momentum of buzzino outtars and pummelling grooves is present and correct, Ticket Crystals is a noticeably cleaner sounding Bards Pond record. The Philadelphia outfit led down these tracks at Lersur House, the home studio of guitarist Michael Gibbons, but it sounds different from similarly recorded works such as Set And Setting and Dilyto Here, much of the music is led from the front by bushel Sollenberger's vocals, and the root falls in behind, a shift from Bardo Pond's previous methodology, which was to create churries, turbulent backdrass, out of which individual details would sketchily emerge. Some of these tracks edge the group closer to a more direct, song style, the subtly dynamic combination of voice, flute and, eventually, splotter-psych guitar on "Isle" and the interwaven harmonies and simmering energy of "Moonshine" But there's also planty of space for two morelithic instrumentals. "FC II", clocks in at

particular characteristics. P. 2. Octobs in a just inder 20 minister and combines stempt, covernous with-wish and some femological deadonting fusion work. It is an impressive surmation of Barda Pools's instrumental stempts, yourdings a usuful counterpoint to the lighter tones of the viceal-feet bracks, owe set displays a greater sease of charity and a more evolved group éyramer. The album's mobile of the properties of the properties finals is "Montractor but group in a light part of the properties of steeping parties of the properties of the properties of the properties the properties of the properties of the properties of the properties the properties of the properties of the properties of the properties t

Boards Of Canada Trans Canada Highway

WARP CD/12"
Boards Df Caneda's last album was orticised in these pages for its lethings and lack of surprises, and it's true that any developments within Miles Sandoon and Marcus Eoria.

Topic's compilations of musics from pre-war Egypt and present day Tajikistan catch Clive Bell's ear



Futhiyyah Abmed, from Woman Of Egypt

Women Of Egypt 1924–1931: Pioneers Of Stardom And Fame Various

Falak: The Voice Of Destiny - Traditional. Popular And Symphonic Music Of Taiikistan TOPEC 2-03 Fast approaching its 67th birthday, the Topic label

has always been crucial for British traditional music. In his recent autobiography, Joe Boyd pays tribute to Topic's producer in the 1950s. Bill Leader, whose 1971 LP of Northumbrian piper Billy Pigg would fetch up on my desert island. Topic have recently teamed up with the British Library National Sound Archive to release some eye-opening material, from 1920s Egypt and 21st century Tarkistan, documenting both countries at times of dizzving change. Women Of Egypt allows a feedingting olimpse into

airo's roaring 20s and that decade's upheavels in Ecyptian society. As so often, women's bodies were a battlefield, as new laws were passed attempting to deal with child marriages and polygamy. Further controversy erupted over the new breed of female singers. The 78 rpm disc, that cutting edge recording format, was wildly popular, with no competition from movies with soundtracks as yet. And the light, colloquial women's song known as tagtugah turned out to be admirably suited to the three minute format, to the extent that men also took up the style.

These may have been the racy pop cittles of the day, but it took nerve to perform them under a hail of criticism that female singers were corrupting the country's morals. Police chiefs and religious leaders furned in harmony, while popular magazines celebrated new freedoms, looking forward to the day when women might even play football. Of the risk-taking singers here, Aqilah Rateb recorded with her sister and was promptly disinherited by her father, white Badi'ah Masabni ran a vaudeville

caberet that was condemned by fatwa. Future megsatar Umm Kulthum (see Epiphanies, The Wire 268) began her singing career disguised as a boy and later demonstrated her new-found respectability by frantically buying up all copies of her anthem "Frivolity And Conuetry Is My Creed". And yet a recording meant that a woman could be heard without actually performing in public, thereby avoiding some of the shamefulness.

The three big stars of the period are here: Umm Kulthum, arch-rivals Munirah al-Mahdiwah and Eathlywah Ahmed, who regularly used to trouppe Kulthum in readers' polls. Sekinah Hassan and Sourwysh Gaddoursh are sophisticated performers in a more classical manner, Rose Zahran plays piano in oriental style, simply transferring an Egyptian ensemble arrangement directly to the Western instrument, And "Qabadan Qabadan" is a satirical duet about a pompous god-botherer hitting on a women bus passenger. It's wonderful that this material is being reissued, and hats must be doffed to compilers Amira Mitchell and Heba Farid for doing it to such a bigh standard

Perhaps the least known of the ex-Soviet republics. Tajikistan's landscape tends to the vertical. The Pamir mountains sit between Afghanistan and China Singer Panjshanbe Jorubov opens this double album alone, and as he finishes a phrase with the somersault of a vodel and a dving fall, it's as if his voice embodies the steep valleys where he grew up. This is the falak, a song genre that literally means 'vault of the sky', and is addressed to the sky or destiny itself. We hear the falak first unaccompanied, then engaging with flute or fiddle. and finally over a group complete with racing accordion and hand drums.

Originally from a mountain village, Gulchehra Sodiqova now sings in the capital Dushanbe, accompanied by her sons on flutes and fiddles. These are musicians who switch readily from

the intimate style of a domestic gathering to the raucous environment of a wedding, where an electric ensemble is demanded.

The accusation of betraval is sometimes levelled by the ethnomusicologist at trad players who go electric. The musician may be simply surviving in a tough musical market, but an uneasy anobbery can arise: accustic field recording, good; synthfilled cassette on sale in the urban bazaar, had. So all credit to Topic and compiler Federico Spinetti for a small revolutionary act disc one of this Tajik double is all accustic, while disc two is the wedding party pop blasting from the boomboxes of

It's a revealing exercise. For a start the musicians on both discs are often the same. And the acoustic songs have their own sensuous groove, none more than Qissai Hazrati Ali's religious stories, a filigree of ornamented vocal over a flickering strummed lute. Meanwhile the electric tracks are abot through with traditional features. The delightful Shams rock out. only in five or seven time, and present a full-blooded. electrification of folk that recalls Fairnort Convention. The duo Farzin start our totally Techno, but within a couple of minutes that hectic seven best has sucked them back into its ancient embrace. 13th century Sufi poetry by Rumi is slapped across a hiphop loop. A grinding, double-stopped fiddle trades licks with a husky flute, it's Sodigova and her sons again, In a slick pop arrangement of the admirably titled "Jug Qf Love"

The compilation concludes with a couple of bizarre collisions between Western-style classical occhestra and Talik earthiness. The Talik State Philharmonia engage with a dumbra lute player in a kind of Falak concerto. And Rustam Duloev returns from Italy, where he works as an opera singer, to give the falsk and his homeland the benefit of his European voice training. Now if Giuseppe Verdi had been born in Central Asia ... [

hematic world of Issourch Jesus and Sarked Super-I troutures have strated to be of the outlier robust drug drug meanly congressing new mounts, the six works of This Congressing new mounts, the six works of This Congressing years of the outgoing an either of This Congress Condey? It is authorities the outgoing Kingbureth's Authorities and the outgoing Kingbureth's Authorities and Sixthy-thomatic doug sittes, Prince Condey? If High the outgoing and the outgoing of the outgoing and the outgoing of the outgoing outgoing outgoing outgoing outgoing outgoing and outgoing outgoin

and abandoned trackstros. "Dayvan Cowboy" plays with this mythology, its reverb-heavy guitar chords and sweeping string theme tottering under the weight of heroic expectation "Left Side Drive" is its tacitum partner, restrained share keeping the sema latsurely first pear page over multipl bess as melody repeles contiaround the pariphery Brief pitatops come in the chape of "Heard From Telegraph Lines" and "Under The Coke Sign", where the heatless oir happs beavy with crackle and drifting harmonies. Odd Nosdam's remix of "Beyvan Cowboy" bookends the EP, suggesting not so much an arrival home as regret at the journay's end. The rolling swegger cone, elements unrayel and surface intermittently, distorted and marked with the nestakan really isn't what it used to be. ART BLISS

Pierre Boulez Le Domaine Musical 1956-67

Volume 1 ACCESS SACS Le Domaine Musical 1956–67

ACCORD AVCD Pierro Boulaz's Domaine Musical concerts are legendary among efficionados of the European event pande. This is the concert sories that he inaugurated in Peris in January 1954, which introduced audiences to New Music by the likes of Messison, Stockhausen, None VacAse and Router himself, while civing earlier 20th century composers like Stravissky, Webern and Schoenberg their due prominence. Anybody looking for a primer on the development of European 20th century commendate can find all they need poids these two handsomely produced box sets which, for the first time, collect on CD archival recordings of Baulez's concerts. The performances are constraily excellent and sometimes revelators:

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Works that attempted to define new areas within sensi comparition, like Stockhausen's Kostre-Panko, Benio's Serenate I and Busiles's own Phase Sasera No. 2, were the core of the service. Bloader's sensate System Ceres of the service. Bloader's sensate System Ceres are sensal procince with a sense of organization or the sensate of the sen

Heidels, and Toleres a small reduced county in the performance of Kontro-Anaba and the performance of Kontro-Anaba and The passes involved by second generation several perfects in not the works these composers would like to be remembered flow, to provide insights must char seely eliminate to provide insights must char seely eliminate and the performance of the performance

had to don 12-tone garb to be included. His

Concerto Per II Manistry feels careerist and

instruction, one of the flow disappointments in an otherwise samulating archelogy. PRILLER CLARK. Frank Bretschneider & Peter Duimelinks.

Filtus

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Peter Brötzmann & Han Bennink Schwarzwaldfahrt

in 1977 free lazz companions Pater Britzmenn and Han Bernink sport on experimental week in Bermany's Black Forest Dessine down rear Doneseschingen, they headed out for dev trips to wander in the woods, taking sandwiches. thermas, needs, drumsticks and tage deck Their recordings of outdoor improvestrion were originally edited into an FMP LP. Back-tonature percussion includes drumming on woter, tree trunks and boulders, the rasping and clicking of stones, and the whipping of amobs are Bloom participat band transports a couple of paneral categories. Howling helic into the empty air, there are territorial announcements - like Tarzan swinging or a galler celline "fore". Also abviously, but satisfyingly, there is miniony of the sounds. found around: coroling and curples with

brooks, and pulet chatter with the birds. Rigorian and transcending these modes are moments when the music becomes selfscutaining and the pair settle into merking their own tene, alert, relixed and aware. The motivation is obsessed. Builtonians carriers ray in new sleevenotes. "We just did it for the excitoment of being there." Rother than vast encounter with the Schwatzwold is recorded within the wall-less, coling-less, but ponetheless room-ward space smoked by the carne of their recorder. No faritary of the primal is aggressed. There's no ean-dissolving naked communing. Instead they sound very confortable being their happy, human solves in the cold sunshate, evilicing wit and people

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John Cage The Works For Piano 7

A Cage Of Saxophones 2

JOS SYMATER

The view that another recording of Societies And Interludes For Pregared Press Inow 60 wars old is the last thing anyone needs not t now ignores the windress and precision of this version, performed by Margaret Long Tax. The opening will turn heads: a peal of chanes that contracts sharply with even the approved J Bruskin points out in his liner notes, it's extraordinary that no one before Tan seems to have read the score closely enough to use the prescribed demoer pedal for those famous chards, Cage, of course, laid down some of his preparations very exactly and others with apparent indifference. There's a myth that he prescribed the sound of the Socretas And interiodes very exactly in fact, musty performance differs, but this are seems

more different than most and, for the moment

nt least, defentive. There's are not a dissension in the chipping of a credent of intervals. In the chipping of the credent of intervals in the chipping of the credent of the chipping of the control abstracted from a Copp painting nebulided in the Imagery Of Chess addition in New York in 1944 (the score west on public www last in 1944 the score west on public who was a State-engus leightweight. Zitheld modeles of the State of the

Performed by Ulrich Kneger, A Cage Of Sexophones 2 deals with late works, going right back to the beginnings with the Savera For Two Voyces from 1833 (done here on seprano and tener). Composition For Three Visious from the following year for sograng. according and cells, and Sale With Obblished Accompanies of Time Voices in Const. played on elto. It flat claringt and cor analysis. Clarinothist Erich Wagner and Couble read specialist Birat Schminder quest on the last peace, alsowhere Krieger is joined by Tables Roser and Reimar Volker, all three of them playing soprains on a superb excerpt from Arias Eclipticals The highlight of the set is Knoper's beritane solo derived from the probestral parts of the 1957-58 Concert For Plane And Grohestra, one of Case's most important modes of the period

Episodic those recedings may be, but they help fill in more and more of the Gage concer and underline its incohasitability. The early works also not as a useful reminder of how much his language and procedures derived from the Social Minnese School 18234 Nexton

Chris Corsano & Paul Flaherty Full Bottle

Chris Corsano Blood Pressure #07 CASS WARE CD-R CHIS CORSANO & Ben Chasny/ Paul Metzger

Chris Corsano & Ben Chasny/ Paul Metzger ROLANTORTO LP

Death Unit Only Death is Certain

And Botto is the thrift Gorano & Fishers (I) Fredering and the processor of the past year. Recorded live in a documentated character in Louwella, Kentsch, and a silvest asstration are terms of shore, before silvest asstration and terms of shore, before sideling. This due plays three pieces, deploying their three special policy and the processional Fire Music tractions. Consisted for surveying a settlewall surgest, with first of kamps and points toxical three sides. And the side of the side of

Story Pressure is Certaina's second solo release on his own lebal. Each everight percessors, the maste here is created entrely with a charge keyboord and a microphone. The planky key and hereh votal so three make it sound like on likes here Company whithe to Whitshouse But then a formal pointed out that the way undoubtedly a country of stars, when here Certain wereded to

David Stubbs celebrates the potent legacy of This Heat, made available once again in a lavish box set



This Heat is 1977 (left to right): Charles Hayward, Charles Sullen, Sarath Millians

This Heat Out Of Cold Storage DIS IS SKED

Some 30 years after This Heat began, Out Of Cold Storage – which reisease as a lavish box set all the group's releases during their lifetime (This Mext, Deceir and the Heath And Efficiency 12th along with the posthumbus Repeat and the March Avisibetie Peel sessions, and This Heat Live Sost, a CD of unreleased live recordings – stends as a morrument.

This heat were forgot in more motive times, in an era of externer possimism and externe optimism. A sense of appossibly to despair overshadewed their work. 1991's territipa Decert was made when it seamed to many that the celly hope of preventing separations in instructional versions of preventing separations in instructional versions of printing. We set the selevenous for Out Of Cost Storage stees, This the selevenous for Out Of Cost Storage stees, This labor believed that they would be massive, and that they were capable of transforming of the votal mass. "We were playing for very high states," dwarmer Chartes it suyward results. "I remember the propriet would eversalls were improvision, rather propriet would eversalls were improvision, rather propriet would eversalls were improvision, rather was made and the control of the control of the propriet would eversalls were improvision, rather was made and the control of the propriet would eversalls were improvision, rather was made and the propriet would eversalls were improvision, rather was more propriet would eversally made improvision, rather was more propriet would eversally were improvision, rather was more propriet would eversally were improvision, rather was more propriet would eversally were improvision, rather was more propriet.

They were abunned and had to venture abroad, to flolland, France and Austra's, to find gigs. In the UK, even supposedly hip poet-purhaters were befuddled by their 'all chambes open' philosophy, their austrains open' philosophy, their austrains to part philosophy, their austrains. This listed would be these suddences who cheered when they associated they were playing their last number, they associated they were playing their last number. This listed would great for the 2 of entire and their control of the control of the control of the control of their control of

for a newly inaugurated country. The chettery white noise of "flostcard" immediately tunes into a different wavelength. "Horizontal Hold" creahes is not, a steighalment movel ength. "Horizontal Hold" creahes is now, restarts and conscious shifts in direction and tempo, are eviscentially said interests or clearly deliberate and oreclaral, a demonstration that to play all out doesn't mean forfeiting your intellectual faculties.

"Not Waying" hobs, submerges and luxuriates in an existential melancholia of clarinet and taped effects, with Hayward's vocals elongating every vowel. Following the stripped down, Pythagorean principles of "Twilight Furniture" comes "24 Track Loop*, the group bending and stretching a musical idea as for as it will go, "Diet Of Worms" and "Music Like Escaping Dance" are musical exercises in deep breathing, and "The Fall Of Seigon" gives This Heat's Far Eastern predilections a mordant political twist. Against a backdrop of gamelan and clacking woodblocks. Haward and on solemnly intone a tale of staff of the US embassy in Saloon who, under siege near the end of the Vietnam war, are forced to eat their cat. The hapless feline's demise in the frying pan is marked with a suitably sizzling guitar solo

stating guiter stock and and final results allowing in the process of the second and final results allowed in the same complex and results. All the cover mortage — a screaming human head, he US flag and a multibroom cloud—a suggests, it is multiprected in the assists yet half it might be one of the last records anyone. The second is supported in the second in the

Still, it isn't entirely given over to despondency; a sudden burst of utopism pastoralism interrupts "Paper Hats" like a switched channel, and "A New Kind Of Water" hopes some kind of matamorphosis could be in the offing.

Made Available compiles Peel Session versions of familiar tracks and muscle-flexing outings like "Rimo Romp Ramp", in which the group scrawl over every bit of the soundscreen, and the genreless improvisation of "Sitting", the like of which was a rarity even on Poel's show. This Heat Live 80/87's slightly rough and aged live recordings are compiled from various European glas. They faithfully replicate their studio counterparts, though "Aerial Photography" emits black clouds of Ambient Improv. and the teasingly brief "The Bouch With The Smooth" is almost Svd Berrett-like. Repeat contains three lengthy outings: the title track and "Graphic Variapped" stretch the possibilities of "24 Track Loop" to imponderable extremes while "Metal" sounds like a rhythmic tour of the fixtures, fittings and exposed pipework of the Cold Storage studios in Brixton, where much of this

Do Mark was concreted.

Both Annual Street, And Stickney, That Heat's one, globots stripe, its "deficience" in Heat's one, globots stripe, its "deficience for the susmirine" referin both settical and genuinely feet, beginning with a pool recolors improve business. The state of the street is a semigrative of the setting of the clotter foliation, with a post-moister improve business, "heath Aned Etimory" is audication in its animplicity reach made could be. From I hayward's drume initiality simming across the fifth to the lengthy looked grows section—purcusated by primitimely sampled incoming animplication, and be animal transmissing laterature of the section of the section

too salty for him to maintain a healthy diet. Hoard inside that framework, it makes a bit because it emits a moody whilf of gas Corpano has sometimes played as part of Ben Chasty's group Six Dreams Of Admittence. The collaboration between the two on the Boarstorio LP is scrabbly similar to some of the tropes displayed on Six Organs' School Of The Flower But Chasny seems particularly dedicated to nonresolution of melodic elements here. continuously operand paths into new rooms instead of clasing the door on old ones. Perhaps Corsero's extistic influence pushes things in this direction, but his playing here is offen in a supportive mode, oriented towards. lateral motion more than the forward lunger for which he's known. For his half of this solft LP. Metroer improves on modified outpo rather than basis, and no some tambure, and

get away from Manchester, England (where

the results are deficients after read through a decision and a relation of the control of the decision and a relation of the country of the decision and a relation of the country of macinities assembled in the benefit of the first situ desiregorus. Cocase during, as deep feet Tenama from hist Prick, Briss Statistics for Michael State of the Tenama from the country of the control of the country of assemble of the country of the document of the country of the document of the through the country of the document of the country of the document of the through the country of the document of document of the document of document of the document of the document of document of the document of document of document of

surpes, sillowing the noise some space and context it might etherwise lack. The unusual, pen-generic nature of Cersanch's growth is quite only demonstrated by these four releases I prefer to imagene them as an octopold emour. (I whitey addy) in all known directions. And if the morth's gush of Cersance alburs of Cersance alburs of whose with the control of you can cet my shoe.

Alan Courtis Antiguos Dólmenes Del Paleolítico

relocated to a manallel universe a couple of years oop, founder member Alan Courts has collaborated with municipers as diverse as Maketo Kawahata, Barno Suraki, Lassie Marbaun and Tashimeni Makamura Surprisingly, Antiguos Dáliteanes Del Paleofitics is his first full length solo release. The fetahistic letting of the equipment involved, which amounts to little more than e private board and a few effects broke in surely tongue in cheek. Courts is about as far removed from a tech nord as it's assible to get. But he is at pains to inform us that "no microphones, instruments or meuts of sey kind were employed" in the construction of these four palacelithic dolmens. They're splended intuitive as his outer and violin playing righ and complex without over being frincky and laboured, iteasetly engaging yet settakeingly. dense and elusive, and as beautiful and

implaceus at the attens that apparetly improved them. They observed them to a surprise with the part with sustained between the impact so that meats a for the sustained between their additional and a surprise and a s

Crawling With Tarts Ochre Land/Blue Blue Skies/ Grand Surface Noise Opera Nr 7/ The Decadent Opera (Rocopo)

Between 1980 and 1990, Dakkinet data Michael Brendreau and Suzome Dycue-Gendreau built up on excensive etailogue of performances and recordings as Craeling With Tarts. Demissible of the close examination of the overfectoid areas where nused disabeless into the structures and mechanisms that support it, their work has a stark report their is both capaging and appealing. Using juristibles and materia, surface noise and found motionia, official customs have work data on a laths.

disfibrationly logit in poor considerer, they created lossely stretchined sound ascomble post that have an electric district and affect all their own.
Reputsely the last GWT pieces to be made available, the who compositions contained on this disc date from the dush latter years.

About Lond content and in Transmissions.

available, the two compositions contained on the date date from the dar's latter years. Octor Lead greatered in Sun Transaccion 1987 and Brand Statione Mosey Open for 7 in 1984, othough the studies realiseases presented her were occused lates. Outer Leading a medium control to the control control to the presented her were developed to one of particular presented and the control to the control to the presented and the control to the control to the presented and the control to the control to the presented and the control to the control to the time and space to develop to one of patients. The ceast is a hausting and powerful accomplished in the commission of flects.

By comparison, Grand Surface Noise Opera Nr 7 is a far more crowded affair. Dne discs and transcriptions are sustagosed in complex arrangements, it makes extensive lessons. These elements are so densely overland, however, that what is been a said becomes far less important than the manner in which it is snoken. The streets evenly stressed delivery of the unices creates a kind of a rolling counterpoint, especially when we hear the same speakers superimposed upon themselves making wildly divergent statements. This idea is devaloped further still ar realthur of music from assertic eras are richly layered sound, out together with the aid of a vittgos four-track consette recorder, it makes for a sustably creat finale. KEN HOLLTHON

Terry Day Interruptions

In the mid-60s Terry Day was a founding member of the assrchic People Bend, During

veans correpcing fix and notifies with the Loston improvises thrickers. Broughp together 22 reachs recorded between 122 and 1851, habromystoom as delaytic Described as a "sweeple of multi-vack, seeles, words and widers", "A flustration Day's redessances and plays lines like multi-vack, seeles, words and widers", "A flustration Day's redessances and plays lines like multi-vack, seeles, words and widers", "A flustration Day's redessances and plays lines like multi-vack, and was very of getting field out. And ceres as six pagin over you can ensure that succession as six pagin over you can ensure that it is not to the plays of the plays o

bamboo pigos pitched apainst ping-pang

bells, or some suffused with rebellious oncor

has continued to make approduc appearances

in various groups and settings, in recent

or way amusement. Whatever it takes SULTAN CONLEY Taylor Deuprae Northern

125 CD Toylor Deugree, sound artist and founder of the 12k label, granly claims that architecture, modern farmiture and interior design are amongst the biggest influences on his the mass production or soullessnass that the quote might imply. With its pleste sineweve tones and malodic orbits. Northern's like a more sculpted version of Qvet's werm, heavy soundworld. But the warned continuum of Markus Popo's music is replaced with a more tectile sense of time and space. "A Good Yellow Carnet" moves as oppositely on nucles from a pubble in a lake, with a sublimely slow ascillation between minor and major keys. The upper register notes are almost felt rather than heard, barely audible tones suggesting changes of light or shade rather

than simply melodies. The my, terroply analysis and serve a always achieved with the eminimum of modical condens, and even if Monthern is simply a somes of leighby beforebee, it's settlying proceedy because you can brace the effect of each and every neutral file and english if the band of albam you could card up and sleep in, wheels for a musclien countries designer, must be albad as high a complement as can be past.

Digital Mystikz Misty Winter/Conference 908, 3422 12* Walkin' With Jah/Earth A

Run Red

50st. 2AZZ 32".
Digital Mystikz have happily pinged around the genraless post-Jungle half-world for the past few years. They felt the force of date and danoshall science from Germé's false down.

through to the more promising homeons of the largely MC-less world of Bubstep. The hype is now past a ripple, and these sensitineously released 12's establish them as one of the emorging Bubstep acts.

Heavyweight sub-bass is the unifying factor across the morehing Dubstee pears and it's wall in avidence here, along with an absence of vacels, seve samples from dancebal CJ a cappellas and intros and occasional justapositions of erset. coremonial riffage - a common Dubstep code. "Musty Winter" is an unlikely title for a tune with such a simple flute clarion, but its huge bassing sinially descends before beginning an incessant turn, as the beats accolerate "Conference" unleashes the BMZ dancefloor cleases at last, a fremulous swith coalescing into spooked state above the rivitim, and a funcus full-on binchi assault whose thunder bass could be Miam. "Walkin" With Job" cicks up the speed again, on invocation of Selassic I sampled over a Tutdering bassling and what sound like harmonised ringtones. The key track is "Earth A Run Red", which sits between Bengs and KodeS, a rude fat swith monotonously triang to escape the boundaries of a legistriously tight rhythm. Maybe it really is time to submit to the bass weight meditation of Dional Mystics STEVE BARKER

Double Leopards/Mouthus/ Sunroof!

Crippled Rosebud Binding MUSTIC FELLOWSHIP 264.1 The Music Fellowship label offen release three-way split CDs as part of their Trigtych series. While these discs generally make for good listening, there has been little conceptual continuity to the collections, and connections between the artists documented aren't diaminating. That changes slightly with Criscial Rosebut Sindric whose three participants live in each other's pockets, or at least on each other's gig filers Bit the three featured arrows poly Suproof! surprise, but everyone is on strong form. The Double Leopards play to their audience: is predictable if you're aware of the group's output to date. The quartet chart spectral detail with their noise, creating mappy area of electronics. The Double Leopards' Marcia. Bassett mognitohts with Surroofi's Matthew Bower in Hototocisu, and the first Surrooff peco. "Untitled", features Bassett as quest. It comes on like a departed Matatacina recording dirtied and low to the ground, with burging mechanised outpr strings respondenover far and asphalt trails. More unexpected is "Cortez Tha Killa", where Wbracethodrel Orchestra's Michael Flower lets loose an unrestrained solo, scribbling rainbow curves

subtimating individual impulse and reting out on impusing, rich assets of analogue pure zer BALE

SOUNDCHECK THE WIRE 41

Mouthus's "God Of Moth" smears quiter

of poll-focus roise. Its neither-here-nor-there

and glodding drums into a brimming current

tentstively, by the end the rius are lost mode

all-hands-on-deck collaboration "Haunches"

is most compelling, with each performer

caverrous amplification. However, the closing

quality works to its advantage, beginning









speaks, but

www.hathut.com



Mackened from Chaminstino different ancies of Cauter's juggernast. The tide track is a crushing guitar drame that subsides just enough to allow other musical sections to materialise get of the cavernous gloom. The most immediate of these are Ambient suisations that form spectrally as the monolithic walls of sound Van Couter builds up clean in on the listener. Soft abentam footfalls reasond from his fretboard, white further in a cracked guiter chime echoes the toling of a distant church bell Comparisons with Burzum's prison or Abountum's torture chamber recordings moutably spring to mind, but deeper isside lurks a more experimental

approach to quiter playing which gradually

Asons Of Dreams

A reissue of Releian culturist Stin Van

Cauter's solo debut as Fall Of The Grey

Winged Dee, originally released as a livrited

CO-R on Van Ceuter's own Neil febel in 2002.

Anyone tuned in to Earth and Sunn OHI will

numble and dungeon door-slam that been

of Greg Anderson and Stephen D'Malley is to

the fore bere, but is overlaid with time Metal.

details that parcy through the skedge of

through its three long senas. The power

SUPERMAL CO

John Duncan & bubbles up and bursts into enrolet. The result Carl Michael Von Hausswolff is a record that, when winkled out of its Black Our Telluric Conversation Metal carapace, goold easily be absorbed and accepted by connoisseurs of electronics. Conversation is undervalued as a Trance and Ambient olide. EDVIN POUNCEY

performance medium but overextended as an

analogy for musical behaviour. You're likely to

Greek tracerly then errors most musicians. It

find more conversing point on between the

charus and the ocata population an anglest

therefore shouldn't be a great shock to

discover there is no engineer basis for

exchange between any of the constituent

elements in this second collaborative release

". Like A Lizerd" begans with some neath-

Klaus Filip & Toshimaru Nakamura

Aluk Toobimany Nakamura is still refining and extending his basic no-input mixing board technique. It's not just the agunda per se that deploys them. He has become something of a instruments, akin to a concert dienist whose were of teaching the keyboard instantly communicates the depth of the player's musical resources. Plip's Roopp software (a collection of Max. MSP and Jitter natches) seems to contate in a magnet mouthly similar to Nakamura's no-input mixing board, in that loops of material are manifulated in various ways, their continuities braken, their

trajectories and textures subtly modified Despite the all too apparent limitations imposed by the instrumentation, the three one from another, though the music is stately and unburned throughout, a point acknowledged in two of the track titles. "Page" and "Stroll" One of the problems of working with loops in an improvisational setting is that the loop is predictive. When a vital element of surprise is lost, the music can seem flat and formulasc. Fifty and Nakamura deftly avoid this pitfall. Despite the slow speed of presentation there are no longueurs. the music is deliciously light and airy, and the deliberate pacing allows for greater consideration of the placement of sounds. That's an important issue this music occupies space in a way that much improvination does not, and the use of sound in space is abviously one of their prime considerations. BETAN BASILEY

The Handsome Family Last Days Of Wonder

immediately lock into the low frequency outer Greil Marces's accolades for The Handsome Family's "everyday surrealism" have given the emolities surge that courses through the work tive album and its predocessor. Singing Bones. - there's very much the feeling that the bide would secret or later, have turned in the favour of this most portic of groups

The Handsome Family are husband and wife Brett and Rensie Sperks, who are now based in Albuquerque, a location that allows singer Brett a closer proximaty to his Texas family and lyricist Rennie to New Mexico's Hille. The albure's title corner from the introductory line to "Tesla's Hotel Room", a cently orchestrated sone about the inventor's nutter ideas of interplemetary death rays. resmine sorts and calculat communications This territory is a heartland to the Soarks' lytical universe, a place where the wondraus and unseen is forever glimpsed by our more material and visible world

Parallels and inversions are central takes lend vocals, has a huntamen's target transmogrify into his true love. As on the the (superinatural world becken and casole in off 12 songs. And so do the arrangements, for few samples and mixed on a laptop. There's few comparisons can be made. "Those Golden Jewels" has a lurch worthy of Torn Waits, but the feel, for much of this album, is of a classic talk music wrought anew by a group that grows stronger by the year. LOUISE SPAY

Harlassen A Way Now

Bichard Shalton began his Sustain-Release label after his wife Louise's death in 2004. Bather than keep a fixed musical persons. Skelton lets his music dictate his identity. His previous release as Carnus el was a public commenceation of a very arrests. therapeutic nesical process, a combination of cathorsis Herlessen, Skelton's music seems less possed, more marked in its contrasting textures and with more stridency in its paging. Themed nowed ideas of this by and managed the two (of threat trian) tracks here are "Milest

The Breat Seld" and "An Eddy Of The Blood".

and they connect directly with images of elemental succes and flow "What The River Said" becam with the pentile left of accountin puritar but eathers page. virtually collapsing in on itself, its impact intensified by agitated violin strings. Out of this mediatrom a theme emerges, building itself around a shimmering acoustic core. It runtly do as accord bles a record constronnable. movement, with its own spontaneous yet purposeful thrust. On the next track the music takes a step back, with a portle, minimalist pierro phrase that contrasts with more expressive violin and acquatic suiter his a perfect encassilation of beauty meeting elemental force, and suggests that capturing this sense of paperal inevitability has been as important to Skelton as achieving some sense of resolution. The certified third tree's remedes. a calmer code of pieno and string drones, retaining a haunting melancholy

Kieran Hebden & Steve Reid The Exchange Sessions Volume 2

The first volume of the all-improveded collaboration between Four Tet's Hebden and veteran drummer Reid was released late last sessions changed his life and Read pressed Hebden as a "reel musician" who has "a good history of the iszz, so that comes out in his music, where other geogle don't have that

depth that he has" (7the W/re 264) The 20 minute "Hold Cown The Stythms. Hold Down The Machines" is redicient of a disappointing gig the duo performed in London in April. The interaction between the two musicians sounds hesitant, veering shiphtly out of sync - like two levels of artistry taking place in parallel but without the kind of formet depends, Resé's live drum sound

distances him, as though the energy he is while Hebden's electronics sound like a bunch of interesting effects thrown at the

drums, which only go! with them popasionally. "Noemer", with its woodwind end parcussion samples incorporating what sounds like an intera or thumb pierro, is far more successful. As no parts of Volume 7. Hebden weaves a mesmeric mesh which gwes the track a structure, albeit one that's somewhat loose and mercurial. Parts of "We Gream Free" are spun from similar stuff, and when Reid gets his teeth into Hebden's bit more. But even here it ends up treading water, leaving me willing in vain for the whole thing to really take off and fiv.

NORE BARRES Heldén Marhaug Nordwall When The Ice Is Leaving.

Scandinavia Is Burning When Mroweding palse insurant Lesse Marhaug and Swedish bratalist Joschim multimedia artist Johannes Heldén to record on album with a title like When The Ice Is Leaving Scandinavia is Burning, & should be a full-throttle attack on the senses, right? Actually, no It's Heldin's contemplative correctificant averthetic which severes to dictate the course of action, contrary to the mages provoked by track titles like "Grave Northern Lights", "Winter Fire" and "Let There Be Nothing" - ell of which could easily find their way onto a Scandanawan Black Metal album. The sounds captured and codded throughout this collaborative album are thoroughly subtle, albeit cold and accessenally clinical, reminiscent of Heldén's under-appreciated trante piscaux com-

Like that album. When The Ice Is Leaving is sourced from field recordings, whose sonerous tactility is evolved into a husbed series of pipericked procides and ticklon. molecular vibrations. Throughout the allows, sounds through a loop based architecture, building simple patterns from filigrees of snapping clicks and snewayes. Working with faint shadows of sound, Helden, Marhous and the complexity of their structuralist petterns into delicate kalesdoscopes of activity. The passages of austern looped samples fare paerly by companion. What any of these lewercase compositions have to do with the constantial crisis of a scorched Scandinavia is a conceptual conundrum Perhaps it's nothing more than a ruse of dissatisfaction to codify the union of nature and technology. THE HAYNES

Giuseppe lelasi Giuseppe lelasi

Generate Jelosi's Fritons Jabel is perhans best

known for its landmark releases by the likes of Radu Malfatti and Eliano Radigue. But the Milano nultarist and electronician's solo outings are more opplient affairs, not averse Gausappe felasi is a sequel to 2005's Gasine, also released by Swedish Hagas label, home almost decorative - releases of contemporary

As on Gesire, letes; provides no titles for the five tracks. His method is to build a well of diverse and seemingly unrelated agends purely electronic clicks and crunches as well as flecks of percussion and storio twarps from behind which brief loops of other instruments, including trumpets, electric places and vibraphones, slip gently into focus ike images from a half-remembered dream Much of the music is tender and forlors, as photograph, but on track four, which is about as close this kind of music can get to funk lafbeit an introverted, loosided funkt, you wouldn't be surprised if Tricky came growing n. Reneto Renelds with whom leise has released two dense, elasive cathoos under the maniker Oreledianeur, is thanked for help with tana megindations, but the beautiful chieroscuro ear is distinctively lelesi's

DAY NAMED BY laskamer

Metal Music Machine Jazzkammer - or Jazkamer, as they've renamed themselves for this project - are known for their restlessness. Timer aligned there with olitch electronics cutfits like Oval. Penceins wronafected repectations by examining the formal properties of low volume sound. With Metal Music Mechine, Lasse Marhaug and John Hogre take another abrupt aeathetic turn, from the supersilent to the superloud, to investigate the musical vocabulary of Metal. No genre or musical scarre welcomes dobblars or dilettantas, not least extreme Metal, so Marhoue and Heare have wisely brought in collaborators from Norway's Metal scene: Ivar Bernson of Endayed and Mannaard's Iver Sandry and

Oby Krutsseter The results are playful interrogations of Metal's formal properties and in particular its dynamics: the ways in which it creates intensity attack or a crushing begyiness While Metal Mosic Machine's five tracks never round like Supe O'll or Earth they are driven by something which informs both those

groups - an instruct for the power of a blar of kick drum and one note quiter chap locked into a sufficienting tempo. But as what mitially assends like an intro extends over six unchenaing minutes, the stass of the music eveparates the aggression of the playing and en almost drone-like effect is created. The Worms Will Get In" applies a similar technique to a very different Metal styling. Instead of a heads-down charge, epst feedback, almost dominates the track. The chard pettern repents interminebly, with no chases of temps or tons, "Occult 68 der" makes clear Jackamer's fascination with

One can only quess how much post-Ambient texture: a series of overlapped a struttibes the definition of the term 'Motel'. but retains a suitable atmosphere of dread and leathing

Greg Kelley The Traditions Of The Past Cannot Be Retrieved

Nmperion & Jason Lescalleet Love Me Two Times

Due micro-improv in Notegian, Jaros arceo macro-Impery in The BSC from Jazz in Cold Bleek Heet free poice in Heather Shore. collaborations with Jason Loscollect, Scan Mechan and Mr Dorgon, solo recordings -Grag Kelley is a busy man. The least rewarding of his efforts are his solo releases. tranget improvisations little is Uncomfortable one-sided LP on American Tapest and murky tage-solver compositions - I Dan't Want To Live Foreyar. The Pooled Greek (-III) and now The Traditions Of The Past Connet Be Retrieved Kelley's eighth solo album and his 656 in 18 months, it proffers yeary thin arrival its five correspittors date from 1997 to 2005. but rather then a coreer overview, it's a frustrating tics of his sole work an overreliance on oscillating drones. deployment of loops simply to subject them to slight slippage, crudely segmented

highlight, it geters get with "4 Preses", a brittly splintering point workers which cans. for 21 minutes, yet save all it has to say in five Nimperion's last few releases have loosely tracked the dua's move away from the extended technique Improv dialogues of their early elbums towards trapes closer to electroscoustic improvisation. But Nimperign and Nimperion with Jason Lescallest are different entities. Kelley and soprans sweephonist Bhob Ramey's long relationship with Loscollect was first documented on an Intransitive CD six years sep. Love Mr. Two Times collects colleborators recorded in the time ration, the bulk of which are dominated black dranes ourshing loops and muffled crackles fill much more space then the Negotian due, whose reeds sound thin in comparison. He occupies the centre ground

levering - except on "4 Fens", the disc's sole

The 99 reache camps from \$6 consends to 99 minutes, and can roughly be prouped into three categories. The half a decen longer numbers leight to 23 minutes) invariably base themselves around or develop rate rich, dense dropes arowing and shedding lawers and textures. A handful of minute long bites length tracks, which build into lashing noise exchanges, one edited into jump-cut concrète ministures, or content theraselves with accruing and manipulating micretenal details and firstres at a low volume.

on the majority of the tracks, providing a torial

backdrop for Kelley and Rainey to skirt

around, dort past or side across.

production went on, as the liner notes give no information about how, when or where any of the music was recorded. The two hours plus running time is overlong - this could easily have been effect to fit on one CR. By overdocurrenting the trio, Love Me Two Times makes them sound more schematic than they probably are. But the playing is consistently

sa germano







in the maybe world

iulv 2006 100% pure feeling and intensity from this powerful and naked acclaimed singer-songwriter.

Searing lyrically, vocally, and inventively self-produced, these songs cut right to the core. "...One of the most unique, intelligent and subtly disarming artists in music today." - Splendid.com "... delving into the deepest crevi-

ces of her psyche, exposing nerves, tendons and viscera until she reaches the white gleam of bone... her intimate. near-whispered delivery and spare arrangements tower above your average chart-toppers' best efforts." - Salon.com

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West Coast psychedelic folice Nick

Castro is currently making some of most dwarms and truly orinnal younds to emerge from the much hallyhooed new folk reovement. Backed by The Young Elders a stellar cast of musicians whose combined resumes include folk and avant rock essentials Current 93 in Gossan Ring, Damo Suzuki's Network and Culde Sac, Castro unfurk Come Into Our House, easily his most far-reaching and deeply molecular outme ver



"The curious, seductive pell of Park's artificial crowty has never been more acute than it is on their fifth allows Monster of the Absolute their gradual, sarings currents can downtal receip with some of the recei shoegazerly moments of Boris or Jesu. but more often the trio advances with a unquely lamber, propulave symmetry."



A Oveston For The Somoonsbullst CD ressue

Originally assert in a managele run in 2003, leced with electronics and emploratory putar riffs dropping with effects Resuscitated this reissue includes one botas track from of 1000 bossed in a debase letterpressed

strong and their discourse generates enough idees that it's perhaps charlish to begrudge them the indulgence

Music To Fall Asleep

Sebastian Mossoner is a multimodic artist who broke cover in the late 1990s as half of Autonousses with Fideband Folioss Messener's early records were released on the Mille Plateaux label, and though he has moved to the Kompekt mothership, Meissner's music etill connects with the some and some cultural critique undertaken by the headlest of the Mylle Plateaux/Force Inc axis. Most of Klimel's artural and surric in referential, On Music To Fell Aslena, Messiner

lifts titles from The Cure and Edith Pint and names other space after groups such as Jecusalem's Yunnes With Jeans, its cover provock rups on an old Smiths record sleeve. The serious play of Messiner's project extends into his typically under the rada productions, which at first ring out like classic Kompekt pop Ambient, full of cheek-fickling guitars, lossed-out cushions of reverb and doley, and gentle, unobtrusive pieno. Listen closer, though, and Music To Fail

Asieso glowly reveals and undoes itself. Messaner staggers his melodies through stamper effects, cretisually discussing the parrative and delaying the nay-off Digital dentitus finate on the surface, only to be capsized and lost in murk and mud. If Ambient electronics is meant for background drift, Klenek petiently troubles those cleans. His project is written in the safelines, in the decreate artists 'exceed titles' to his server which variously translate as homaless. denger, loss and warm death. Each little shudder and quake is a tiny calamity. JOH DALE

Kool Keith The Return Of Dr Octagon

DED ENTERNATIONAL CO. "Look down, Fire a great!" says Keel Keith on 'Ants". "Look or there craws Look or them move up the well like reaches/That's right, microscope and plance/People are ants " Meanwhile, Berlin production the One Watt Sun gunch with keyboard thrusts, curtar licks. and pounding drum mechines, rendering loud,

three-dimensional funk The Between Of Or Octagon changes Keel Keeth's re-emargence, the last of three recent concept albums centred on his neguliarly distinct imagination. Project Polaroid paired forey, Iz-Real, producer and founder of nultimedia company becomes his enleted resulting Mogetto Riflaunched into a sci-fi world of outer space nersense and digital beats But The Return Of Dr Octogen may be the wendest present of them all.

The ondinal Dr Octagon present released in 1996, represented a wetershed moment. Assembled by Dan 'The Automator' Nakamura Getacopecologyst featured contributions from BJ Shadow, BJ Q-Bert and Sir Metelik, their collective efforts representing an afternative vision to

meretreen lephop culture. But Kool Keith was its fitaler character and patron saint, a demented rap genius with a taste for multiple personalities, ultraviolence and pernography

grappie with its legacy, his onetime collaborators moving on with their respective carears. These new albums' focus on sowner, strangeness and the cult of Kool Keith are a testament to its enduring appeal. By titing their unlikely pairing The Return Of

Or Octagon, both Koal Keith and Dne Watt San pay homoge to the aprit of that classic recording (and its healthy sales). Kool Keith's channel don't resent for Octange's near-house and and medical subjects. Instead, he taps

environmental subjects on "Trees" and "Ares". adding their bests to Kool Keith's recorded vocal tracks) undates the Automator's then impositive blenk-hop with electro figurations. blasting out maniated fluto disco like "Trees" and "Autostort" and accomposity slumming with limped synth ballads like "It's The Mercins" and "Bacter Between" in Your darlaist feelern, the disconnected songs are shooting from Kool Keith and One Watt Sun's frenetic displays of row talent. As inspired as it is. The Return Of Or Octagon is no sequel MOSI RECYES

Leafcutter John The Forest And The Sea

As is often the case with such terms, the Teletronica' tag withered not long after it was corned Leafcutter John, also John Burton of London nu-jazz unit Poler Bear, could easily such a genre, he is its bost accepble exponent. The Forest And The Sea, a concept album based on the supposedly true story of two people lost in the woods, is a bipolar affair. switching between energeted acceptic lamentations and instrumental excursions into the abstract, with layers of field recordings from Groece, Sweden and the UK threaded

through both It's a relatively simple idea, a Ster Witchtype enigns resisted municity. But it works with a sense of stragged down solitude. The instrumental tracks are pictorial, depicting grown and stresses of the branches could easily be the drones of mysterious. molevalent forces, while the recordings of water nushing across pobbles are

exacograted in their barshoess. "Dream If" represents the strongest intimation of danger, joited awake then subject to semi-concréte hellucinations es the forest begins to spin. The accustic "Bream II" sees John turn on his partner "The way book is buried beneath us.

concludes John, before, on "Sabe", custars fan oet in one last, awful revolution as the music reaches a clearing. Finally, an array of acquetic instruments and bearbed poises as the waves lap over them, the officers concluding on a teasingly grisly note whose exact nature is left to the imagination. BANTO STUBBS

Lithops

A lithogs is a "living stone", an organism which or send. Jan St Werner - currently artistic director at Amsterdam's STEIM facility began releasing these odds and sads in 1996. as an aside from his membership of Colorne electronica duo Mouse On Mars. They bear certain resemblences to the host group, but

like their levengy namesakes, these curious outgrowths needed a separate site to flourish. Seven of Queriss's 12 tracks were released on sangles during 96-99, another five appear here for the first time. They've motured well. with a succulonce and vigour rarely heard in mero rocent, software- end genre-obsessed electronica, It's Techno in a half of crazy micrors, combining fun with grotesquerie Each component part undergoes a real-time transformation goings melt into stringy cheese dwhms balloon and serke like gnarled cectus, breath is squashed from colossal brass instruments. Yet this isn't improv erher, and bke the best electronic music, it's impossible to detect the moment. where human hand crafts the sound. "Tubino See-Through" features fellow Mouse Andisome beneath evisors distribute the sticks in The first Lithous 12" was named after two of Cologne's mid-90s Liquid 5ky movers and

shakers. "Kahn" is like a MOM track contoded and spun back at 15 rpm, "Weckler" is precision-tooled bubbles of rhythruc bounce The wobbling tones of "Moggret" and the bass pressure on "Tenson" nudges past noneotrable coaste: Wester's unafreed to let the levels slide into the red. Even on the beatless drifts of "Sequenced Twesset" and "Fi Intro", he multitasks over a handful of interlocking ideas, where others would have stuck to one POR YOUNG

Michael Majerhof Collection_1 DURIAN CO

People might, as Philip Glass once said, went to like New Music, but does New Music want. to be liked? These six compositions by Hamburo's Michael Malerhot, written between 1998 and 2004, are challenging to say the least. The sounds be consured from instruments both conventional - phoe, mano. strings - and unconventional - ice cream cuss screped across misty iron plates, bowed film canisters and cartons thwacked with a carpet beater -- are often as physically unpleasant as they are striking

"K-fach 1", for obce, double bass, prano end percussion, explores timbras in extreme reciptors all teach-protion metallic eccanon. and gritty low-end bowel movements. On "Seltting 16" Sebastian Berweck takes an Ebow and a tennic bell to a greno already prepared with marbles, with bloodcurd kno results After "Sugar 1", with its ferocious assaults inside another purps. Xenakis will sound like Mozart. It's clear that Mayerbot. himself a talerned intermision cellist has explored has sounds thoroughly before attempting to notate them For "Splitting 2" he

calls on the services of another cellist,

prepares his instrument with clothes once to produce a sound comewhere between a flutter-tenguing sexeptions and a programatic harsher "Splitting 22", for cells, four-channel audio and two-channel video - to which my

humble steres mix probably fails to do audice The performances are outstanding throughout as is the recording and mastering courtesy of Werner Dafeldecker. But what's most striking about Majorhol's music is not the sound he creates as much as how it's strategically framed by tense silences of different length, an "attempt to belance sound spaces with silent spaces" Brian Ferneyhough once memorably described the pivotel moment in his third strine quartet as being "the explosion of allence" between the works two movements in this recard. Collection I is truly meniorare

Radu Malfatti & Mattin Going Fragile

FORMED CO The bed boys of improvision up for a second outing (after 2004's Whitenoise) Austrian trombonist Redu Molfetti, from an earlier for completency, writing off the self-styled evant gards as a bunch of invocractive chatterboxes wheeling out tired tricks. Of course some feel that Malfath is now himself transed on a transferill of predictable eltraminimelism. The younger Mattin, a London based Basque political artist, aires "to fuck the structures that by to make me behave or use my instrument in a certain way

A narios with potential, then, but whereas the young Pierre Boulez wented to blow up all opera houses. MEM bewelder with ascette restraint, disrupting providus musical modes in their search for fracility Matter's computer feedback box out a scattered array of digital crunches and hat smussks. Matheti whispers a repetitive series of warm, fuzzy, low pitched notes. The playing is far from programs, but the listener can stretch out and kexmate in a strange bath of silence between the few musacal events. This trombons's furry, human quality is a nice fell to Medin's chilly machine detritus, and the moments when they curringly combine are all the more satisfying for house so reasts. And once or turne Matter shows what he does best, ellowing a climpse of a scary racket that meht destroy his naviament, were he not so well in control of it. In fact, often the music seems to be about selfcontrol propagating patience and austority as if it wanted to turn us all into monks and nuns The second of the two tracks here, passibly live before an Italian audience, is

heay and not so well recorded. The langer opening track, from a Viennese studio, is a clearer exposition of a music at ence challenging and subtimely useless.

Mission Of Burma The Obliterati MATADOR COVER

Respect by the surcess of their 2004. correback album GoONGs, Mission Of Barma have truncated the two decade gestation of that album into just two years to produce their

Michael Moser (Zertkratzer, Polyechsel), who third studio elbum. The Oblitanid is pecked with energy and furious with ideas. It takes the basic vertices of post-punk but twists and evolves them into songs that are immediate

Scree sonos have a decided goo/ounk edge. The vocal on "1001 Pleasant Dreams" has the ready instatence of Faarcal Sharkey's. toest represes with The Undertakes Likewise "Man in Decline" recalls Buzzencks both musically and in its lyncel nifelism, where "history repeats itself" with "dignity in full retreat" and we "fest forward through fragedy" In contrast there's dischard and majorchelum the round of "Zucca". Stralar reflections are entertained on "Is This Where?", the album's quetest some with

sancing outers and an enguished charus that

asks. "Is this where I'm auaposed to cry?" To counter the emotion there's playfulness in the matern described filler "Boses Sumeria" and "The Mute Speaks Dut", which, poturally execust, us an instrumental "Borna Sumaria" marries the Moroder motorik of "I Feel Love" in a hypnotic abb and flow of distorted guitar "The Mute Speaks Dut" has a playing on the album creating a riff as epic in sweep as Hendric's "1983... A Morman I Will Turn To Be" Playfulness and pointedness combine for the final track "Namey Bengan's Head". Recalling another icon from the era of their first incornation, the brick profess to be "haveted by the freekish son of Nascy Anagon's head". It is a sage reminder that the 1980s should be revived selectively.

Monolake Plumbicon Versions

Robert Henke's Monolake project has been with us for more than a decade now, and while the solo music that he releases under his own name has increasingly focused on drones and abstract, beatless spaces, he has kept Monolake firmly connected to the dancefloor, ladeed, the first Monelake release appeared on the legendary Techno emprint Chair Reaction, and that heritage - of specious and moody yet danceable constructions - is readily apparent on

This is hardly the most compelling entry in the Monelake discouraghy, Deserte a healthy 42 minute running time, it's little roose than an EP which gethers together a live recording with a selection of reinterpostations. The live track is birth around a nebulous and reverbed kryboard stab which looms darkly at the centre throughout, garlanded by Latin percussion patterns and a brushed steel snare. Henics periodically unleashed cascades of lush white noise which slither wirningly through the mix. They're also the principal feature of Sleeparchive's minimal reinterpretation, which strips things back to a skeletal indice formed by welf-like bloops and en insistently clicky lack dram Rebreather - aka Hollywood sound

devicence Tobias Februs and Andrew Phillipott - move neatly between vaporous weightfostoass and filmic maledrama, white Montreal's Scott Monteth crafts a slowly building version, which starts in languages dub territory and gathers into a minatory

cluster of percession. But Henke's own, closing "Epilogue" is the highlight - ten minutes of rich Ambience, all inky sparkles and mournful exhelations - it's a suitably unsetting conclusion, which adds some welcome substance to an inessential release:

Mr Dorgon

Maitreva

In the mid- to late 1996s, Mr Dorgon, ake Gordon Kneuer, produced a puzzling series of self-released CDs, packaged in crude hardwarfs element with deliberately mislending text, featuring Dargon himself on also any and cometions collaborators Million. Parker on bass and Laura Cromwell on drums. In the intervening years he fell off the meabut the modus operand; that he helped birth back then has grown in strength, with a whole beach of underground players now combining improvised form with bendmede. home-burned nesthetics and post-punk energy. A few years ago Dergon released an means turntable set alongaids BJ S Shot and a collection of "intellive and counter-intellive musical scores" bound in a hendmade zine. While they functioned as evidence that he lacked some of the corace spirit and brut feel Mailroug speached a Doncon revival that

includes a bost of new releases on his label. spanning solo electronics, Thetan un-drone and a collaboration with Greg Kelley All of them take full advantage of the CD-R format, which is perfectly suited to the rough-hours arc of his trail. Mastroya is a return to the source, with Dorson playing saxophore, though incorporating electronics and overpubbed woodwind. "Rekald" is described as being scored "for woodward ensemble" and consists of a seething backdrop of bish gwl tones and cracking, modely inflected drames, like David Tudor's Reinforest given a paint-peoling by a blowtorch. Rifing a crest of quertones. Decora takes some delaydamaged saxophone solos, huffing huge churics of lung into halks matery reports.

"Seruftaneous" is scored for electronics and feets like a mirror image of "Rekakt", with the same auddering, deep sound given a frisson of high voltage. The combination of free sezz praxes and modern extraoplation is extremely petent. Welcome back.

A4 . 1 20 Mo'Mega

Mo'Maga, Beston repper Mr Life first solo album saspe 2004's / Phaetpet, is probably his most accessible work to date. Produced by stylistic return to the brusque, heavy mental sounds of his debut EP. Enters The Colossus. as he vocally clambers over slow and sludey beets, Dn "Brether". Lif talks about everything from parents who turn their children into pill. addicts to Humicane Katrina. He writes a song for his family, "For You", and raps about maintaining geographically challenged relationships in "Long Bistance". His topics stray across the map, documenting four years' worth of rhyme rather than J Phanton's

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Size Matters Non-standard formats. sifted and sampled

Argumentix Terantule Downpour Glass Of White For Dissort and Me Your Blanket II Wester Oream About You? TRASH SKILL 7 + DVD-R Argumentix is a solo project of Portland, Oregon's James Squeaky, Using messed-up tapes and various lawers of effects, generations and even beats, Squeaky creates a very ear-gleasing regket. This 7" can be wistful (the A sale is almost aban-loungey in parts) and victors. (the file is more alon to the soundtrack to comething you'd find inside a gracked tooth). Unfortunately, I couldn't get the DVD-R to play on my machine, so I can't tell you what the assistated versions are like But this is happening nonetheless. And the

Big Narse Who Wasts To Kill The President// Bestrosute Your Cosk High Tennessee's Big Nurse have a fairly good grass on the day-to-day prind of producing a ramble through nexty bushes. Their new single is a case in point. The first side makes a headfirst days into electronic arrhege, in a manner not unlike some of the more diffuse work of the American Tapes tribe The flip is a cover of the classic Yom song, mangled to a degree that only the bass riff is really recognisable. Although if

same of the lynics will surely break through Dutch Mesters Mississippi Helicopter Shark Attack govern 7" The Oblivious were one of the great American punk groups of all times. So it's always good to know what former Oblivious are up to, and Enc. Friedl's Dutch Masters have released a charming report on their own activities.

"Mississippi Hubcopter Shark Attack" is a three song some reduction of extremely mights proportions. This Memphis quartet rely on no tricks more subtle than the sledgehammer defence in their attempt to thrub the corpse of the garage rock continuum. And thrub it they do. With all codspeed

Carlos Giffoni Red P. TAPES 3" Co. Assessm's Farth CHARRETTIC SOUND 3" CD Carlos Giffoni is a busy guy. Between playing, organising shows, running a label and doing whatever the hell else he does down there in Brooklyn, he barely has time to make dinner. But I guess he does. And is a long blest of electronic decay that moves and leased-power-crumbling. He creates a very derect surface of abrasive textures. but they're always shifting in ways that many of his lastop pears can't seem to manage, and thus creates a lot of interesting juxtapositions inside a militur that is not always heavy on differentiation. The two

pit filled with cheerleaders. There's a long part that seems to be about how to change a truck's tyre while it's still moving. Which I don't get exactly But I still dig it.

Hotplets Hotplets works an winter ?" Hotplate seems an unkkely name for a London based acoustic guitar improvisor. but that's the name Jain Chambers has chosen for his selp project and so be it This is a brilliant first effort, very much in the style of late 60x Falsey on the A side and a bit more distinctively scrabbled on the B. side. Chambers is a very talented player with orwebly shimmering slide technique and a rice aggressive undercurrent

Habeap City Rollerskate Dr Die PORCE oc. LEON 7" A trio from Georgie, on their debut release Mubcap City play a kind of lonervolk-whatsis with edges that recall mock trumpet-era Michael Hurley and some of sound that makes you think about meaking onto a freight train, but there's a definite writted coverlay as well. They certainly seem as though they have tuned themselves to some of the universe's looser strings, and it

Gooff Mullen A Rip In The Fabric NARE YOUTH 7' Mailen is a guitarist based in Providence, RI, who recently showed up in Lost Visible Doo's superb Elegy Box compilation. His new release contains two more and naisy latthquety not overwhelmingly so) pieces for solo electric guitar Strings shadder as they start to imagine the cappebory of the feedback they're about to unleash, but Mullen has them in his costrol. So they shudder to suit his artistic where.

The collapse is quite beautiful Steeding Nodes Whee I Army/Fight Sana TRUE PARTHER 7" Standing Nudeo could be the name of a Hot Poop cover Unless there is even more Hot Poop material than I think there is And really, Hot Poop didn't sound a lot like this Brooklyn group do. On the A side of their debut release the outers plank like Some Youth in their firming pan modelity, with eddly nanged female vocals on too. The fire takes some of this and adds yery uchinend outer spicosey that lacks in about a third of the way through. The basic construction dynamics are weird as hell, but seem to be solidly inside the dictates of post-punk gesticulation. Sell, it's old and good. And I hear that 'real' oppies will oven have a picture sleeve. Ahov!

Toothfairy Toothfairy NOISEVILLE 7" Are Officer is one of those guys who has harn kickers around the American subunderground for a good long while Back in the 80s, his group Unitely Swill created some of the surfiest ranket around Then be got into graphics and whatnot and it was here he is again, in the 00s, with a new

group, Toothtairy, and he has a whole new bag. Toothfarry's self-traind EP is full of strange Prog folk acid blubber, which is so unexpected I almost let this hot coffee go down the wrong pipe when it first played. But the more Unear at the earner at at to drink while its sweet psychecialle sucks at

Woods Rem EP GILGONGO 7" Unlike the Woods group, whose main members were surnamed Woods, the group Woods are composed of two members from Meanauer. one of whom note the classic Ruck It Tapes label. This hardson doesn't awardly sonil wenten accusts; seepage in my book, but that just means I need a new library card. Ram is a combination of campfire folk. and strange assembly techniques that should make mouth-breathers everywhere finals with desire. Indeed, there is much numbers, then fall apart and reassemble themselves in different pages. Gotta say, the new folk reaction to noise is gretty damn dandy system courty

Joe Colley No Asternitions Positive Negation le Two Syllebles) cap our-sauco 7" As part of the Sound As A Second Language axhibition held at the Curata College Art Gallery in San Luis Obispo, CA in 2005. Joe Colley placed two identical playing irregular loops of the sounds 'w' and 'o'. "Dwer time, through chance and

Jee Colley

synchronicity, the word we recognise as comments. Hard to soot it very often on this, though. "Can negation be constructed?" he asks Apparently yes And it can be bought, too

Frie La Casa Secousses Personners HIRARI 3" Co 'Flovator music' is just about the most damning put-down a sensus music lower can come up with but ther's exactly what this is Over the past few has taken his thousand dollar mics - and

million dollar ears - just about avanowhere from the gents' toilets in the Pampidou Centre to the bell foundries of Savoic and the oil refinence of Normandy, For Secouses Panoremigoss - 'soccusse' means jolt, tracks in and out of lifts in car parks, underground stations, tower blocks and apprement buildings in Pens, a pedestrian tunnel under the river in Antwern, and a Melbourne skysorsger It's a fasoriating reminder of how sonically rich the world around us is, and La Casa's improcable recording gatches every detail from the clatter of the trection cables to the plethore of beeps, bells, buzzes and synthetic voices - not forgetting of course the unavoidable cheesy Muzak - that accompanies our brief visits to these distinctive accustic environments. There's no studio ligoery

The Advisory Circle Mind How You Go CHOST BOX 3" CO The Ghost Box label is a hardene corretos defirered to defilico the essence of a particular moment in English media culture, encapsulated in this shart EP by The Advisory Circle (ake Jon Brooks) These eight tracks offer an uscarry blend of library music, institutional electronica, BBC Open University audioloosphories and daft, po-faced chossampled and distorted from destine TV science programmes. If that mix seems nerdy and limited in scope, there's a great deal of contemporary electrosics that's more dated than this, and for anyone whose ears were growing during the 70s, its semest electronics and broad winged outmism get surprisingly deep

and editing, and, above all, no fency

fadeouts. Each piece stops dead in its

tracks. Just like a lift DAN NAMBURTON

under the sion, non yours Nurse With Wound Sand Tennied Women /Echo Poéma Sequence 3/ Part One 6 Two KLANG SALERIE 7: Diver the span of their

carner, Steven Stanfeton's Nurse With Wound have released an occasional series of compressed surrealist instants across a run of essensity collectable 7' sangles. Screething about the self-editing nature of the format - not to mention its inherently fetishistic art/artefact aspect - has made latest short-form broadcast, "Sand Tensied Women", features a by-thenumbers collage by his artistic after egg Babs Santini on the cover while the sonics present a good confabulation of a host of Stapleton's long-term obsessions, with Spiral Inspire dropp works interrupted by whapers of foreign tangue, resident recentlence and the worn of

fingers on glass DAVID REGION []

sagularly conceptual frame of mind. El-P's varied concerns On "Long Destance", he gains a simple drum beat and sampled cultar lick, freaking the track like mid-90s 808 minimalism. With "For You" he plays it streight, overlapping a strained place melody on a skittering drum pattern. The net effect would at eacely elegated a Pete Rock part Other tracks like "Brothez", "Collegee", and "Take, Hold, Fire!" find him approximating the headecoding hiphop equivalent of unreconstructed hard rock

konically, the two songs Lif produces on Mo'Mean are its highlights, "Murz Is My Manager is a ziggy satire that nameshecks Tara Reid, Eminers and Al Gore, as Mure thes to quide Lifts the top of the showing heap-"We got that show in the Gremens/And you ain't even pecked vet/And what about the objectavition to for Ban Affect?" thereon Murs "Washitup!" rocks to a bouncy deponhall heat as lif assources cleaningss. except when "I'm asuring in the city of my lady of choics/She 'bout to some to the show! She bks the sound of my voice "

Geoff Mullen

Thrtysxtrllnmnfstns Documelly intended so a demo desc. Mullion's collection has found a pood home on Keith Fullerton Whomen's Entschuldions Jahri. Whitman was enthused by the way Mullen's music can seem both unlike any other music one has heard before and yet wholly familier. The femiliar elements open from the Takzene school of guitar playing and the beckdrops of and wall-worn LPs. Where the unfamilian comes from is the mystery and mainsty of

The six untitled tracks are a losse progression. The operang and closing tracks form legathy bookeness. In between themes are stated and explored. The opener lays down a subliminel white of studio manning out an undercurrent of unseen and unmapped networks. A figure of pulsing sound forms and swerves above, an explicit form in a soundscape defined by the implicit. Wellformed signals, like complete words or coherent formulas, occasionally signify the determinate and meaningful in an ocean of underdetermined fragments. In the second track on acoustic outer and electroused recettively cycle like overtones above the hertz of the static below. In the third a barren allows searching offs while an electric quitar drops bombs of fuzz, the nearest any of the pinces come to finding a voice.

The brief fourth's fragile tremolo glows with warmth. The fifth is recessive and minimalist, already lost. The final track is as obstract as the opener, but now feels inhabited by obests. gherroms and enterects become in the other leoking to resolve, cohere and emeros RECK SOUTHBATE

New Flesh Universally Dirty

This is New Flesh's third allows, 1999's Equilibrism was hiphop, sonically adverturous but still following the US patent (Grifter and Understanding from 2002, was more stylistically aclectic by half. But Universally Cirty is total, will'd metissage. Still, if the classy synths and fuzzy besslines of the Grime-descended "Bon't Look New" suggest new ingredents, then the socia thathers of "Come Agen", and the arching, malancholic

five strings of "Wherever We Go" - very Boots Magues - confirm that this is really a further refinement of the formula that Ris Dada has been tinkering with for some time The London label is home to hiphop, which, by write of its adoption of any and every global black style, could only have come from the UK, a place where indigenous lack has long. bean alleved by cosmopolitan pinch It's the black Atlenticist's wat dream: reguers Juice Alean and Tourse Taylor switch between backward nation US can talk and a Cockney just as constructed. But they couldn't be more different from one parither. the one raw-threated and bluff, the other

Twiste-speed Their manufestos read differently, too, Taylor's sex rep feeture "Home Movie" a little removed from Algeri's characteristic socio political commerti though the latter does choose to describe the Iran war through an extended BDSM metacher. Such wryness means Alcomb. observations avoid the covactor even on "Gree-Up The Fight' the countragues versusteckings wouth track: "Are you brainings" Pulling out the stamless/For a pair of

Label regular Part 2 produces with varve, and in "Trouble" the concentration of geographically dispersed styles is given its historical parallal soveral decades of regize practice are colleged into one, the 90s onedrop rhythm outmented from above by 86s. swith drums, from below by 70s dub FX, the whole begritted by a strating enalogue book TON PERCEASO

If Personation for string quartet supposts a

Zeena Parkins Necklace

Austen adaptation, remember this is Zeena Parkins and that The Eclipse Quartet include sisters Sare and Macque alonoside violest Joanna Hood and violinist Sarah Thornblade. Dreams by commissioned as Crossess for Compactive Sui-Generic, the piece emerges as a woodcusty rhythmic surple movement Doug Henderson - is sparing and subtle and gives the piece the resonance of one of Kalja Saariaho's phoetly accompaniments, only funker and with a thoroughly this-worldly cost. The other quartet, Visible/Invisible, is more conventionally modernist, a scratchy, terrain is an unexpected way with clever superimposition of note-values and, again, a consistent and punchy rhythmic structure Unlike her work for The Gangster Band Parkins seems content in these pieces to stay closer than usual to academic modes and structure. There are lints of senata form and conso in both nisces. but they're debleved on subtly as to be deniable. Not so the rousing 16

Feet + Cello, again for Sus-Benerix and written for eight dancers and cells. It's hard to judge what else is producing the sounds other than the strings - the rusting, pattering background has a physical propagat would be difficult to reproduce electronically. A virtuosic performance without blatant

Virtuesity from Marcain Parkins Apart from her processing on Parsyange. Zeens only sectorms once on the record, a solo peco for acoustic horps commissioned by Neil Greenberg, for whom she has created various live moves and assemblages over the years. It's good to be reminded just how good. she can be even without electronics and, though a natural collaborator, how little she needs other voices to generate excitament.

Skullfuck/Bestio Tergum Degero Dae keeps bearing tales of fracture inside the Polt organisation I during if they're true, but this live CD certainly presents the group frow a quartet) in as coherent a form as I've heard them. Recorded live at the Knitting Fectory in November 2005, Skullback has two tracks. The first is a wonderfully expended version of Jack Rose's "Calais To Dover" (from his Kensylsten Black alburtl, which opens up the structure of the one real's acoustic receptions to let in the whole proup. They drone and suise in accord with and in opposition to Rose's basic thrust in a way that will bring a smile to even the scalding line.

The second track, "Beste Tergum Degero", is one of Pelt's gong-and-prayer bowl drone sprints. Now that they have taken Iron type fellow traveller Mikel Directick acts. the fold, they're able to create e drone with enough width to cover Budy Gullian's bold spots and have plenty of shimmer left over The parts of this error shift very nicely agentst each other, balancing occasional bong produces with a lazy electronic dust storm that surges against minor note articulation and all else.

This CD was originally offered as a touronly thing, but the powers that be assurantly decided to press up a small regular addon. since everyone dup it so much And I know what you're thinking - Skulfuck? Hex. The Walking Seeds already swaged that unused When this lovful noise is playing on your box. you won't give a rat's say what it's called You'll just be banny you get your bends on it This is one of Peli's heat albums, and that's savino somethino BYSCS COLEY

Henri Pousseur Musique Mixte 1966:1970

Since 2000, Sub Rose has made a significant commitment to the music of Henri Prosseur The label intends to issue all of the electronic and 'most radical' works be made between 1953 and 1988. The first of a four CD series. Musicus Mate contains two compassions Crosses Of Crossed Colors (1970) is written for amolified voice, five cispos and various electroscoustic devices; two turntobles influence records of 'ethnic' model two tens players (playing a circular calendar of



Friendly late couring DETROIT LINE-RORGING CD. and passitive - and kert himself avoid the Me Detroit Underground's series of 12's have menaged to inject a little operay into the listless carpus of Detroit electronica, with genre hopping. One would hope that their first CD compilation might consolidate these

dynamic exterior, Friendly Integration feels as listless as the most rigid revivaled Tanhon Richard Devine's "BIS126" is like a Black Doe track, but interpolated with so many electro frills it becomes a beroous oddity. Direkt Jiwe's rapidhre brooks were neclessly close to drill 'n' bass, skidding across the surface of consciousness like a cheap wind up toy, it's as if there are too many electronic alouthings in play at any one time - asimtose pitchshifting and traestretching is ubiquitous throughout. Phon o's "Kitchen" is the only one of the 15 tracks which really burns itself into memory, moulding a plastic, propulsive rhythm by synching up Timbalané-esque whites and repens at around 130 horn. Far. from staking out new territory. Friendly Integration feets last and similars. The elder statesmen of Detroit electronics may still have the artist's touch that makes their records sing sweetly -- as on Kirk DeGiorgio's recent Deatric Institute compilation - but the younger generation are all fingers and

thumbs BEREK WALRELEY White Bloycles: Meking Mesic In The 1968s producer. Joe Boyd was an intermediany. nurturing and quiding a succession of talented but wayward artists into the public ove. Released in tendent with Royd's autobiography of the same name. White Rigurales is a collection of spanshots which show his uncanny knack of hong in the right place at the right time, with the ambition and the ideas to do something about it

hippy-era London is represented by The Pink Flovo's debut sincle, an early Soft Machine. track and a period prace from The Purple Sanc. Passionete about US blues and love, he rapedly fell in low with English folk, recording traditional folk artists like Shirley Collins Johnny Handle, Baye Swerbrick and Martin Carthy, all included here. He soon recognised the exetting potential of a falk rock hybrid. White Revelop leatures you tracks from his best known collaborations. The Incredible String Band's "Chinese White" and Fairport Other tracks illustrate how he depositly followed hunches, coaxing operis out of the delicana Nick Oraka and the alusave Vashti Buryan, A sociable character, Boyd banefited from a base web of contacts, and the diversity of musicians featuring on the various

tracks - including Neco, Dudu Pukwana, John and Revorley Martyn, and Chris McGrenor ... dustrate this. drawn from his obsessive hatening. Some of There was no signature sound to a Boyd them are count and some are hideren.

and his companion engineer John Wood retaited fashionable studio effects favouries the sternal over the ephemeral ANDY TAIT

Inaginational Author Value 2 TOPPICES SCUARE CD The roots behind this second music can, inevitably, be traced back to John Fahry, In 1967 Fehry's Takoma label released Contemporery Guitar Spring '87, an elbum of quitar acti from such players as Max Ochs. Herry Taussiz, blues man Bukka White. Robbin Rasho and Fahey himself, it showed that the accustic outer was an instrument with its own distinctive voice in 1967, when the whole world had secrengly plugged in, Fehry's compilation must have been a revelation to those who happened to stumble

Although the contemporary acoustic guitar has since been accepted as an innevative of discovery is also at the heart of this listest collection in the Imagingtonal Anther series. It collects together the likes of Fred Gurlach. Michael Chapman, Jesse Sparhawk and James Blackshow, whose kish and intringer "River Of Heaven" opens the record, a Fahey dramssed as moudlin had he lived to hear it. As making are Christina Carter's more mustical "Around Mary" a thoughtful meditation complete with squarking strings. and Jack Rose's "Cross The North Fork III" where Febru's presence can again be heard The cetum to the spirit of Contemporary Softer Strong W/s completed with previously

unbeard solos from Takoma artists Peter Lang, Billy Faler and, more impressively, a Bobbie Rasho kye recording artifled "Kowaka D'Amour", whose distinctive rage sound making its mighty presence felt despite poor recording quality EDVIA FOLINGEY Messthelics Greatest Hits: The Sounds Of OIY 1977-80 INPED 2 DEATH OF When the protean punk discoursely. Volume was

released in 1980, there were a few of us who devoured it, making huge lists of its unknown records in the oracless. These lists crow even bigger when the second edition came out, and it became a point of great pride to have actually heard groups like The Scrotum Poles, Reptile Banch, Steve Treatment, et al. Chuck Warner was at the forefront of those driven to have it all their the over 25 years of unlikely anyone has actually played (and graded) more obscure singles, cassettes and completion elburs than he, Lurking amongst them were the geniuses of sharpbolic, souzzy parage page who existed alongside the ounks without over really belonging to them. Warner compilations as well as single artist sets

(although obscurely hideous). That said, this

new CD showceses the subsective creem of a iffen arcane homemade Brit releases. Of the 22 groups, the best known are perhaps O Level and Ossital Obnoquers Women's senthene is such that he creders a bit of a tune to be included in even his most noxious selections, so there's not much here that won't dig hooks deep inside your brain. Fully annotated and programmed beautifully, this CD should be part of everyone's collection. The singles represented here barely existed when they were new Now, it's that John Peel had after a particularly large most No reason to namechack They're all savagely obscure. It's some of the onested marke that never was avenue court

Pleasers Of Finetronic Music and you not Mongolia is the last place you'd expect to find the toots of American electrotic music, but that's where composer Viedime Ussachevsky was born in 1911. He moved to America in the mid-30s, and in 1951 was out in charge of the first tage recorder progued by the fledoing Columbia-Princeton Electronic Music Center in New York City Pianears of Electronic Move documents the formative years of an reditation that would evolve into a sentre for electronic music in the US

When Ussachevsky arrived he was a concert planist devoted to Tcharkovsky and a composer with nee-Remarks tendencies By the time of his Sonic Contours (1952) he's a card-carrying moderning. The piece uses tape colons to averaged the possibilities of reapo anticipate minimalism

Otto Lucring was born in Wisconsin and -Idea Edgard Variess - studied composition with Ferruscia Busani, Luerina's diaces have where it all the first titles like fastasy to Space (1952) and Moostfiste (1968), although the works themselves are surprisingly lyncel transformations of flute sounds. Pril Smiley's Kolyosa (1970) es also electronic music in

touch with its accountic roots as percussion. sounds are concentred; and Alice Shields's The Parentocourties Of Act (1920) stees. into the world of MIDI Meon Davidovsky and Billent Arel are the other composers SURVEYOR, PHILIP CLARK

Strange Fall: 11 BION CD Fool The Spirit cremit responsator on Eally such consolitions

OPTIMUS SOUNDS CO Early Marning Rush ere two-a-groat these days - at lest. compilers and ressuers are starting to rom the data to reveal a more complex and intensible picture of the music that deemd not speak its name for so many warrs focusing on that productive decade beginning in the mid-90s, when British musicians released traditional folk receipt from its and, retentive parochialism and reinvigorated it in the spirit of Bob Dylan and "Strawberry Relds Forever", washed down with a spoonful of

jazz and rook layarium But there are still trace in the forest of these compliations Fee! The Saint essembled by Global Communication's Tom Mixidleton is a nesty collection of "Yolk music name and nevchednies" that false starts with the dispy title track by Heaven And Earth and includes Christine Herwood's version of "Wooden Ships", infentor to CSN's original. There's something arrug about this feel good musical barbecue, with its neds to Air and

superficielly 'weed' rather than the richer, Strange Folk is a more irrellacent attempt to connect first ways folk rock with the present day! Turns next to Berry Gransfield. and Devendra Barbart senderched between Vashti Buryon and Tyrannosaurus Rex, taking in Both Gibbons. The Lifer Time. Dancage. and Nick Drake along the way. Some distinction penumely belongs in the inventive, ear baseling lineage of Introdible String Band John Martyn, et al (Tuneg, Jeanna Newson). and the more straightforward 'accustic pop' of King Creosote and James Yorkston, Still. this is a sensitively sequenced collection. Early Mersing Hust: Notes Free The UK Folk Underground 1989-1976 is the conseissour's collection following the excellent Gather In The Musbrooms Comeiler Boh Stanley is an authority in the field, and those 17 tracks are deeply rooted in the British Remertic sesociation of nature and melancholy Shelash McDonald turned up last year after three decades of living in a tent. following a drug-induced breekdown. "Peacock Lady" dates from the exceptional albums she cut at the dawn of the 70s "Forest And the Shore", by her boyfriend Keets Christman (existence on Bower's Scane Add/M is a conseque was of six-bish pastoral pag. With intimate sale tracks by

Stone Angel, Early Morning Husbis a

masterpiece of salvage, RDR YOUNG []

Dunnan Browne Anne Brians and Stirley Colles, and rarities by Loudest Whisper and American racial history) and two radios (surface noise and interference)

Posseur has pily describes this outmoded kit as "period" instruments. The libratto is a set of variations, with interrections, on an 1855 speech by the North American Indian ched Seattle. On this 1972 recording, released here for the first time, the manufacus is partsuno, part-parreted (sermon-style, m accordance with Prosseur's instructions) by the American mezzo-secrato Joy Blackett This stop-start colleged protest against America's ethnic cleanung of Indian mbes, its appression of black Americans and its

as partment new as 6 was then Jay De Miraire De Votra Feust (1960-67) involves gions, five speaking exters, four smoore and magnetic tages. The various convolutions that Pourseur and his Ebrettist Michel Butor put themselves through in making this Faust - which mosts in several versions, at least one of which involves the audience voting during the performance to person one particular plot strand rather than eaether - are organish collined in the CD. booklet. The version presented here is one late 1960s. The invitations of the recording bechnology are copposed on the tage meterial which at times sounds thin and brittle, though Proposes may have deliberately pushed pendies into the red to achieve this effect. No metter which the piece is lone-winded diuttered and curiously nendescript

Michael Renkel Errorkoerner III

Bortin quitarist Michael Renkel's Erzenkoerper Wis peckeded in the elegant homesoun strie forcared by Absinth, with a thick cardboard sleeve acreemprished by Benkel himself. This is an electroecoustic composition that treats an inert guitar as a 'non-directional loop astrona' - sounds in the coop are countt by the pickups and fed into on FX box. Mollets is the piece. Two leptops and a mixing deak are further parts of the chain, and Reskel also uses various amplified objects (wood, metal. stone and more). The work is part-planned. invention. Different realisations of the piece would allow the sound sources to be connected simultaneously or in different

continutors Renical orchestrates a huge range of tones hour if there's a key idea, it's an emphasis on process over product. Idea follows isoleted idea and Renkel avoids congesting the speakers with too much activity. Sounds are allowed to make their gresence felt. perticularly in the less loop-deminated moments. The music treads the line between narrative and indirection, moving at the whim of an invisible loois. It works best not with concentrated listering, when the urge to images a pattern gets in the way, but when allowed to lark in the background and invade the leatering space in surprising ways.

Howard Riley FRANCE CO

It's almost 40 years since plenist Howard Riley's first recording, a trip with bassist Barry Say and drummer Jon Hissman Since then Riley has refined his own art with analymisted commitment and integrity. constitution a readly identifiable style without lasing the peressary spirit of quest and excitement There's real rigour to his playing: decisive attack, vigorous phrasing. end a sure-footed sense of dynamics and structure. As a jazz musician he is constantly probing the fringes, transcending the idiometic. As a free player he is generous in acknowledgment of lazz antecedents - in recent years, most notably Thelonious Monk

Two is One contains a Monk tribute which takes its name from reversal of "Misterioso" - overt, wit by no means obvious Two is Doe finds Riley in dust with himself He made a solo studio recordino lost July and remediately overdubbed his response to the in 1975 for Antertwice. And once again it works extremely well. Riley's strong articulations lend themselves to accumulated denseness and weight that avoids sounding

element of premeditation in this instant

revisiting never threatens to recearding the music's air of spontanerty The purposets of Monk, present in phrasma and cadence, are embedded within a wideranging conception of where pions ingravising can go, extending on "With Strings" to noisy textural tempering with the instrument's intense But it's the rhythmic convolutions and shifts of gear, the skilful shapes swirting into existence and dissolving over and exam, that carry the Bilgy stemp and

make this a fine eddition to an already mealuable body of recorded work. THE TANK COMES Keith Rowe & Toshimaru Nakamura FESTINGLE 2×CO

With the exception of a 41 minute set from Lausanne's Theatre Arsenic, Between like several notable recent Erstwire releases. Christoph Amana, Aust us the cover art zooms into minute coorl detail on a doorwey. Amena mics up Bowe's quiter so closely that the travest movement he makes - intentional or otherwise - assumes enormous sonic reportance. It's a risky strategy, but one Rowe seems confortable with. He admins this music is "difficult staff, and I don't suppose any of us have much of a class to the outcomes. But I Living dangerously is something Toshimaru Nakamura knows all about, too Working with

e no-input mixing board is nothing if not hezardous - tweek the feedback just too much and the whole edifice can easily collarse. Newbore is this more apparent then in the wooderfully various one in the convex of the Lausanne track. Nakamura's mastering turns already clear outlines into anneathing barsh and parish. The impulsant postels of 4g's Classi, on which flowe and

Nekamure were panied by Fernesz and Oren pair's debut, Weather Six, recorded five

years acc minutes of "Vienna" might be the emphast thing Bowe has committed to disc to date. and the clasing "Amann" is the musical ecurvalent of the cray cloom of late Rothko But it's not all husbed and space. "13620 kHz" is one of the toughest tracks to appear on the label for a white in its constitute evaluation. of extremes, Between can be seen as the third part of a trilogy of monumental Enstwhile double albums, beginning with Rowe's recordings with John Tilbery, Doos For Doris. and continuing with Good Morning Good Wate Nekamura's the with Sachiko M and Otomo Yoshibide, It's ust as important. GAS MARGINATES

Sala-Arhimo

Sala-Arhimo

The current Firmish underground is so potent that it's worth keeping track of nearly everyone involved, from improv collectives like Averus to neo-folioss like Kuuguu. Sale-Arhimo, the solo project of Jukka Reisener, a member of Islain's touring group, and the musec on Sale-Arheno resides in the same drone-tinged tolk field as lideis and Lau Nau But Bassagen's raw of nerse atmosphere and traditional-sounding melody is perhaps the most structured take on this sound so far Little here sounds improvised or losse, yet the highlights are as entrancing as anything by Resenon's less predictable Finnish cohorts.

acoustic guitar and Balsonen's meamerised vocals. That combinedge never quite crabs hold, though the Svd Barrett-ish Inneporteness of the greenty "Sina Kirkas" comes close. But once the debated strams of "Onnela" lock in, the album begins a steady unbill climb "Sulan Pellon Tokana" Inlines. with ringing bells and a sawing, Theater Of Eternal Musec-style drone. Leter, the abstracted means of "Valve" evoke the hypnotic hums of The Tall Dwarfs' mast

Sale-Aritimo ends with the hymn-like "Luominen Jatkus", whose string drones and shimmering flate forms on oddly languarous melody. Had this track come at the beaming of the albam, it might not have registered, but with the preceding both points still reverberation. Sala-Artimo's latty sound can

de little wrong MARC MASTERS SCSI 9 The Line Of Nine

With a specialist 'pop' imprint and userfriendly compiletions, part of Kompekra philosophy has been to open up House and Techno to musical democracy, letting genres. mittely with something of the social spirit of strand of dance music. It's been a successful strategy - not only has the Cologno label recognished comething of the optimizes of mid-90s dence music by emphasising



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The Boomerang New reissues: rated on the rebound

Holoec Hiller & Thomas Feblueum VVv Grove Firm Stock customs one sites 12" Not to be confused with the Palais Schaumbern sono "Wir Bauen Eine Noue Stadt" jelthough coming from the same neighbourhood and involving some of the same ortugos), Wir Basser Eine Stackfirst saw the light of day as a carrette-role release on the arrend breaking Düsseldorf label Ata Tak in 1981. A bold project that seems even bolder today, it's a reinterpretation of a short piece originally written for acheolchildren in 1939 by modernist composer Paul Hindernith with a libratio by Robert Saitz, its cheenly opportunity tide translating roughly as "We Are Building A City' White Hindamith's rebust economy of expression and utilitarian modernist lines reach across the 50 year divide and ariont themselves well to Hiller and Feblmann's synthesizer arrangements, Seitz's functionalist. texts now sound as if they were to be suna by a choir of Playmobil characters. "Let's build runs one surmy injunction, while another contains the greeting "Wello, Fray Bergmann, have as your gulk delinary!" Considering these lates date from the Wretter Republic. when the price of criffs was rising even faster than the outlines of Germany's new cinemas and airports, you'd have to be smiling pretty sweetly just to get them out of your mouth. What saves the piece from such grim historic rony is that this is a child's eve view of the city grown-ups have no say it its running, and thraves cross about at night stealing "watches, potatoes, pars and young does A small noic of urbane propertiers running to all of 12 minutes in length, this mini-pratone

onto your iPnd and take it for a walk round your nearest Legeland

a available now on one-sided 12" viryl.

but you'll probably want to load it straight

KEN HELL TROS Tudika Marika Chain Trebi + CATTERAS MESA co Shoio Tosty was Turko Norko's debut, and it established the template for her subsequent and theatre soundtracking. Most of Norike's sones set up, and then methodically take apart, the streetway of the delicate and naive Japanese sid singer Hence the justacostion on "Rehe" of whimsically breathy years and wereusly desiccated beats. On "Tokye" Noriko's voice is drowsy, as if she's aligning in out of consciousness and devising a backdrop of randomly advancing steel bars at the same time. Or "Endless End", in which a luminous swith line sourgeles free of an disquieting logo, offering a warmhole into the recesses of Noriko's musical imagination. This collection includes the 2002 12" "I Forget The Title", which features the monstrous best argostions of "Anti Newton" and "I Love

You", whose tinking idyl is subject to the crossing of a series of dwebcrazel observations Noriko is essentially playful, as evinced by the freshly commissioned cover artwork for this album, in which a 50 feet cut-out of

Notice splittedy cause vellow death cave on a fleeing oppulace below. However, the stead of these songs, deliberately overburdened. blown up, shot through and electrorscally refried yet surviving the occuress intact indicate that she is not to be taken lightly. This was a formidable debut DWID STURES

Antenn Comino Del Sol LTH co tris nearly a released their debut five track mini-LP on Creasurule: here reissued with 11 extra tracks 24 years on Isabelle Powers and her coconsorrators retain a sparkle that has deserted so many of their contemporaries over the years. Neil Terrort described it as "electrosemba", and while that's superficially correct typified by the gender-switch post-Johim "Boy from [panersa" ithe boy here is a drag gueen - there are other forces at play. They cleave to the two-fingers Casso school or a Farfisa electric pieno sound, minimal drum machine settings, and Powage's melancholy voice. Ranging from salsa montune to tosstubbing electronics, their keyboard-led steems echo Kraftwerk circu the drawns Rail And Rocan, while some of the widor electronics recall the nest-rank places that sew them tour with the likes of Cabaret Voltaire and 23 Skideo. What rescues their charming balls dearing from the face-ned is their evident affection for the genre, but "Segside Weakend" may sound as though it but it has taken on a surmy, anthomic quality I'd love to son them on either side of the

cometa in a re-make of John Fr Jim. 20101 0311

Ricardo Villalobos, Sabredor extraner, en Do others not individed breats of shortwave static recent recerds like Thé Au Herem d'Archméde or his 12" of KLE ractions. Biomolo Villalahou. flig-flops between painterly point/flors and detail but pack a solid thump. He is the microbiologist of minimal, each track a virus Selvador - a compilation of three turn-of-thedecade arrales for the Frisher label ("Piece Jet Explosion", "Our Belle Ecoque" and Salvarior") plus a few stray reworkings and EP outs - Wilalobos largely resists the temptation to disappear down and through wrinkles in time and space "Unflag" is verdent and humid, rife with laterally multiplying root systems, while "LeasrSPresent" employs merrhame, with odd analogue burbles ticking the eachieg regular as cleckwork. Full points, too, for including Villalobes's near cornical reents of Serior Coccessis "Einctrolative". one of the most paragonally incommissis. experiences of our time. It's worthit just to hear the grand Selior's jounty charuses and perains brass trying to struggle set of the donse mess of the production, feeding off constantly replicating armies of tiny percussion ticks and soits before being unceremoreusly

Sattened by basis on writing and universely as a swarm of religion

The Heffer Trin Sound House Short warm PLASTICS CD Andrew McKeruse has never been slow to criticise the unsympathetic design and packaging of Haffer Tho releases. Such an attention to detail and concern with manipulating and controlling contact is just as fundamental to his engoing research into the absolution of sound. Seven Hours Steep was grid naily relegated in 1985 as twin set of EPs with artwork courtesy of : zowet"france's Ben Ponton McKenzie absected to the 1993 CD release of these recordings, which had completely different artwork and was packaged in a jowel case.

Seven Hours Sleep is now back in print.

thanks to Korm Plastics' Haffer Tho release programme, over whose production McKenzie In the earliest mainfestations of The Haffer Trip McKersite collaborated with Chris Wetson and the possibly fictional Dr Edward Moderbeek manaling field recordings and human speech into polypict collains. The Haffer Trio was becoming a solo vehicle for McKeruse to develop techniques that resembled those of musique concrète, but with less of an emphasis upon accusanatic relationships, and more upon the disconnection of signifiers, as a means of our nations of secretary Oboro shifting loops of down-pitched vecal samples repeat throughout the recordings, expension in numerous contests that McKenzie contravely shatters with share interioritions of field recordings (some thoroughly abstracted and

and shards of peercing feedback THE MAYNES Jee McPhee & John Snyder Pieces Of Light ATAVESTEC UNNEARD MUSIC SERIES OF The Unheard Music Series's engoing excavation of sexophorist Joe McPhee's private CJR marint ranks alongside their FMP Archive edition as one of their most consistently rewarding cass. Early on McPhee was quick to austract the standard jazz points with shets of electricity, from the electric bass and piano of his early experiments in radical funk through exploratory solo work and sets with various electrores event gardets, 1974's Pieces Of Light, a dua with ARP electronics abover John Snyder, remains his most startling synthesis of lonely fire and wild abstraction. reed instruments, including trumpet, flupelborn, tenor accordance flute, modified Napova haro, bamboo and wind chimes, an well as some subtle your interventions. The overall feel is very spacious, with long sections of sole playing slowly combining in frail codes. For the most part McPhee plays against the cold, hard sound of the ARP with licks of seft, solar grange, burning slow

bearts of tone into Sravier's monolithic conceptoris. Streter's pleving seems a little closer to testative experiments in grammar than full-on gush of sound, but the resultant chasm between McPhoe's continuel flow of ideas and Snyder's start-stop interruptions offschively rescue the disc from more pedestrian notions of dialogue or call and response. The



highlight is "Lex Héros Sort Fatours", a tenor sanisynth due that features the kind of destroyed electronic rhythmic base that could almost have turned up on Whitehouse's recent Asceticists 2006 silves.

Tors Carter Sloph DIGITALIS CO Released on Wholly Other in 2004, Glyab finds Charalambides' Tom Certer in three different medica "Glyph 1" is a long and furbulent cetting on steel-string acceptic. As Certer externocrises, his brain is either moving faster than his fingers at times or he's making deliberate use of the bloative textural possibilities of string-rattle and the slightly choked-off note. Center is freewheeling throughout, but not free essociating here. He locks into one theme rather than dwerting into arry side-streams suggested along the way. For "Giveh 2". Carter turns to lee steel and heads into a more lynical Grataful Dead territory. His liner notes reminisce about recording these pieces in Texas, and creating en "concerneral universe under the ness of redneck reality". His lan steel playing also implies an expositional universe to Nashville's Country music traditions, as his percussive attack pulls unearthly gong tones from the strings, as often as stretched-out, keening drates Carter's freeform psychedelka steel's usual perodution with the earthur. "Glyph 3" switches back to guiter, but this

time rejen-strung. Although his olivens is as parratous and humans "Glyph 1". Carter seems occurated by the instrument's relative lack of high and sparkle towards different mannensins, and at one print breaks into a bludgesping thrash that accompates its thicker tone it's less expansive than the first two places, but still organing. SAN DAVIES .

pleasure rather than musical punty, but Kompokt artists have also been open to the expressive possibilities of melodies, rather than limiting them to the demands of the

disciolizad. The loss of Orlina is a disciolizad with a service give that all disciolizad with a service give that all disciolizad with a service give that and dispositive for consisting and dispositive for consisting and dispositive for consisting and disciplinary and disciplinary and provided and an experimental and provided and an experimental proposition of a provided provid

pace-hand point that bound like Boy Apest dised by with cough medicine. White sharing the retired sees tailoring of Techno seather like Themse Rethinson, there is that have below the preside sertice, and SCSI seems happy to have in their bound without without giving it any direction or purpose. All levels XorpayStar hand to beginn you supports they won't be begood down by the interits of The Leve Of Medical Issues.

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Sun Ra Sun Ra Research Volume II see na research to Beyond The Purple Star Zone

ART YARD LP
In Space is The Place, Ustin Seved details how by the early 650 Re and his Arbest's had come to telly on entheatests socrae the 164 on entheatests socraes the US to arrange and percente lears and performances.
John and Pater Hinds were two of those, and the second volume of their Sea Refresends project features siripates of the flundreds of the foundation.

make during The Assestants 1995 stey in Childrens.
Mass of the CD Technese Re spooling through reharmal pages of this 50s; groups, offering commerce on the armsejements of standard animatin Historians assessment, but the standard animatin Historians are standard assessment as standard animatin Historians are standard assessment as not be interesting assessment of offering pages and the standard assessment as a standard assessment assessment as of the standard assessment assessmen

provenince and personnel of the make than majoring after its creater's coeme-examinate. Re recalls finding a recording of mass the had made in the language of Venez', and how by the record by the tage had mysteriusly wiped should "Oh", the inconviewer personals, "that's trage", "neving threatly an to the meat calledgue query.

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Another of these dedicated Advances exporter was Risk Shipset, who in 1999 organised a sense of Chindrana occoratis for the groups at the District Jazz Deser Gelf The Purple Shir Zoon in a resusse of one of the Shirnet IP. In the Chindran of the

Supernatural Hot Rug And Not Used Supernatural Hot Rug And

tke French born

TON PERCHANG

The second album of imprevised neces from Danishim bassist Tim Olive and Japaness gutteres Naskawa Buhmaha. The first was credited to their given rames, but Buhmaha felt the need for a merker this item Olive, who's level in Osaka felt Styrers, chose Seperatural Het Rug And Net Used other seeing the phrase on a Japanese T-allert. The edd namy fits well, as its mousemist. dato's tempy, integrate sound. Using heremade tools to cour, noises from repurposed setsments, they produce a thoughthi racker fell of terrapes, clargs, all pe and certosents beng. That last element is key, as without the why hartery, the afterning reductment state could sound etc. (Internal Cline and Builtenba's conceptiony often seasons the seasons of the seasons of seasons of the seasons of the seasons of the seasons of seasons of the seasons of seasons seasons seasons of seasons of seasons of sea

John Tchical/Charlie Kohlhase/ Garrison Fewell Good Night Songs

Good Night Songs
Seate list the street of the free
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1999's Life Overflowing.

In his 30 year career Fewell has only recently named to free playing. He uses hellow healed electric guizer and adds occasional percession, Tobical firsts himself to treat and basis clarinet.

Grout Albah's Constraints a little over 30.

Good Alight Songs lasts a little over 90 minutes, and openes from the final concert of a noticer US tear Most congesimens are by members of the Uso, though they cover the South American folkoory "Listento Del Indio", a gently littling pioce that also features.

Thoma's glariton vocalizary. The alton great with California styre, fragmenter, "Flasting", with furness of vocacoparation for loss by the time sophisms. Series with rather the measure-bound for the principle for instance fewerists consider "Great Strongton for instance Fewerists reconstitute", promotion of the "supporting for instance or promoting secondary flasting and the small benefit of species and of the small benefit of the small ben

The Vanishing Voice Nordic Visions

After a deluge of CD-Rs and tages released on surrerous liabels, the latest from The Vanishing Voice feets file on official release, on gergeously pressed viryl. Norsky Voices is:



the Brooklyn free folkers at their least literal leader Wooden Wand, the four tracks are wordless and dislocated, challenging the listener to peo out any soric structure within the primordial soup but like Sun Ra's Strange Strings the

The main instruments are familiar encochapproach takes the material into weinless territory. Until a lone trumpet comes in towards the end, the side-long title track is a commune of scretching accustic guitar and laties dram loops. Eventually, chanting swells from the unconscious and the fabric of the reservice transline with close reserve. The

atmosphere is as turbulent as being trapped There is a more airy quality to "Black Gold" on the second side, yet in keeping with the tortured spiritual quotations inside the record. the mood is no less conflicted. The echoed vocals are cries from the heart which seem to hypess speech entroly. Doe wonders if the players felt fulfilled at the end of this marethon session, as an uneasy, restless hunger seems to permeste the whole of Nortic Versey Considered, if nothing else, as a document of spiritual disquiet, it cornes

Various Free London

Four acts share this celebration of London 'Tree folk', getting a side apiece to showcase their interpretation of what Be' Weavill tentatively deb "Werd Britannica". Rob Mullender takes the first side with a series of the school of playing established by Bart Jansch, John Renbourn and other guttarists

Indeed, "Happy Meetings in Glery" was raught to Mullender by Dayey Braham, who himself learnt it from John Renbourn, who adpoted it from a lawre. These instrumentals contain a far larger properties of folk than free, but the balance is reversed when Mullender is joined by cohorts A Rees and J Brown in The Eidebic Band for their side, There's rapged blues and raveged Beetheart vocals on "Electricated Whitmen", a pulsing freak-out rese in "Murmurandum" and feathern erean cherds in the currently coay "Heart's Direction".

The barrie is the chosen instrument of Owen Hills, working here as Wooden Sopen. "Rame No 2" and "Rame No 2" are soaked with the buss of harvest, the golden glow of the afternoon our on bountful fields of corn and the joyful rhythms and rewards of the pasteral life. These are direct, honest and

The final side is taken by Ladyowcodsmon. a guise for the prolific Duke Garwood and Paul May, whose previous collaborations include Garwood's oustanding Not Weak Guiter playing from both May and Garwood is accompanied by thumb peace and descring homs, and tracks like "Night Shift" and "Massive Volume Burthstires" come alive in an exetic become shuffle that makes this side the most memorable on the collection.

Wasteland All Versus All

All Versus All is the fourth album from the London/New York dup of BJ Soud and I-Sound, efter 2002-04's annual instalments Arren Fire. Sport Shots and October If the title sounds vacuely apposituatio, it might not be recedental. All Versus All is their however record yet, although in many ways it's also their most soothing. The cleaning fire of

Wasteland's post-Hardcore Techno has been converted into an icy meltidown Where October privileged regged breaks and jerry-rigged dancels, I rhythms on AV Versus Al' the beats recede into the murk. There's no beating the kinetic fery of tracks His Occober's "Shedow Line", but on the popressively mixed All Versias All, the beets are less immediate and more seductive. On letro", "Entirer" and "Mayericks" brushed static spaces bonding under the rising pressure Still, on "Radicelged", heavily

reverbed snares and cymbals laid over a series of jagged stabs one fleshbacks of the warehouse sta's most theiling moments Westeland's sound design has never been stronger Every squeal and drone unfolds at as own page, Even "Technology", with its heavy Techstep/Datotes vibe, seems reflected back from the popre via a sateline that subthy morphs every frequency into a new kend of code, when the classes "Noid But" changels dub through Fernanc's andless chains of filters and effects. It's all over before you know it, a succinct 44 minute paginey anto Handoore nave's alternative future, one that never quite come to pass. BUT! TO SEEDWINE

Mark Wastell Caressed On The Brow By Unseen Hands

In June 2003, discovering that several through London at the same time. Souré 323 boss Mark Wastell secred the opportunity to record on 11-strong group. It's a rewarding experiment involving a fairly mineral music that is sociable board from for smaller ensembles Wastelf's cello, Rhodri Davves's harp and Michael Duch's bass are joined by Nighide Takehire, with Mattin and Benedict Draw on lasteco, Graham Hallwell's amplified sex and Paul Hond's record player.

In sade of the numbers, the music never ners crowded, and an ensemble character successfully emerges right at the top of this single, 30 minute piece. Individual identify, and the sim is clearly to construct on

Instead of the usual tight focus and close up sound, this is a more diffuse recording in a larger room. So the scale opens up like a stormy wate of dark clouds - the principal atmospherics alternate with hovering, shifting fromes, from stratespheric sines and feedback to bone-rattling bass tones. It's not all restrained Reductionism, and moments of frame occur throughout, grung the piece o

Bill Wells & Maher Shalal Hash Baz Osaka Bridge

Bill Wells's own, though they're unmistakably filtered through the lens of Meher Shalel Hash Baz's playing. The tempos are almost stately in their pondarmissness. The sound is in the vicinity of jazz, with a born section. piano, bass and drums, but genre rules are irrelevant Welfo's elector mainding seem set on recovering lost times, not only through the moods they create but through echoes of and

Moher bandlesder Tori Kuda has always fixted with one problem: there's arquebly something fews or self-conscious about deliberately persisting with an aesthetic that makes a fetish of innecesco and amateurishness, a charge which has also been levelled at Maher fars such as Jad Fair or The Pastels But Ocaka Rodon refutes the accusation it has a poise and balance of its own. The internal logic of Maher's school band workiness loces "Ferrily Sighs" with The very first phrase on Osaka Bridge, loss than ten seconds into "Rive & Guy", is fleffed

about feel and not precision municiarohip. The centracince is "Time Takes Me So Back". Its bleek enricely has a consesse of tone with Reske Kude's vocal, it feels as though only Balko berself could have written it (in fact the melody came to Wells in a dream) There are also several instrumentals which tend towards the numeture, a mode in which Tori Kudo has ohways worked happily. "Durk" and "Lingarion Tics" state their melodies crose, then room into ellence, as if repetition would simply be pointless.

Susumu Yokota Wonder Waltz

LO RECORDINES CO. Susurus Vokota has been prodictions in his output. His albums are hard to resist for these proffinges and elever systems (flores of styles. from dub to electronics to Balmiss gamelan. But they always leave you feeling that they are no more then elaborate confections. Wonder Weitz is no exception. It's occasionally arresting and enghanting, but just as often irritating. Yours declines to venture further down some of the dorker paths his rounic hints at too often opting for the safety nat of a triphoc-style backboat or simply allowing his loops to proceed in a marry-go-round. The least successful aspect Caroline Ross, Iva Bittová and Habimi Karie. Their any copings flutter and waft testefully but meffectually, high in the mix, voicing adoration for their musical surroundines but

adding nothing substantial to them That said, there are many levely mements on Wender Weltz, "Your Syrena Derkness" as a 21st century addition to fine's Apather Green World, the warm gamelan drizzle of "Capital Of Daisy" is very pleasing and "Fterriev Is The Registrine Of The Fed." with its mosaic of alternate rhythms and sequencer chatter, leads a feacinating dance.

Richard Youngs

Summer Wanderer Some of Richard Youngs's most significant recordings initially appeared in this editions his first releases ithe solo Advent and his were only available on britted word from his No Farm label Younge's rare Matarasay cassette for Checolate Mask is also one of his most potent song cycles. Summer Wonderer was originally only available from Youngs himself, though he has recently reissued it as a CD-R on No Fans, which is fortunate, as it's one of his finest releases.

The three songs on this disc are all o cappella Superficielly. Youngs's approach changes little - es on les other sons elbums. he slowly reparetes phreams, drawing out meladies so they take an emphanel import Through repetition Youngs absents himself from the concerns of formal sons accession a meta-music powerful in its ability to posture beyond the frame. It would be easy but facile music. There is something more enchancipoing. traditional lamentation or grave side threnody. If Youngs's recent releases can mostly be categorised by collapsing personnal and outcome - No solo sono records, engravised collaborative efforts with Wickhem-Smith. Andrew Prize. Alex Neilson and so on -Summer Wasdorer troubles the taxonomy. It's

much harder to place within any control. It is however, one of the key documents in his extensive cetalogue, as it displays his fundamental concerns at their purest. It is also good to see him resurrecting his private press One can only hope that Fixetival (III) Corole, Materiaev and Gerden Of Sterns will

John Zom Moonchild TZADIX CD

Vacalist Mike Potton bassist Tower Dunn and drammer Josy Baron sweet up a storm on this disc of new Zorn compositions, gabbling, shneking, roaring and throbbing and crashing their way through 11 pieces in 50-odd minutes. Each is indebted to Grindcore and the marks lazz of Zern's Spy Vs Say assoult on Metal moodiness thrown in, perficularly on the first half of the creepely ferocasus. "Possession", before Pattern launches into o Torn Weits-style gramble-rant. A few hints of recent skrenk/No Wave sounds also turn up Mosschild is deadly serious about its associativen ass - its point seems to be if not punishment, then at least intimidation. The mix is dry and nearly vacuum-sealed, and the nocational gaint passages are only there to make the shrieking outbursts that much more scorehing Even Potton, whose contributions ere entirely throst-based, sounds like he's inside the same coffin Xasthur's Maletic used for the last Sunn Oili album. Not all tracks feature the full tric. Nearly half the album is

least reminiscent of previous Zern discs like

Torture Barden, or early Boredoms. PHILL FREEHAM D

Avant Rock Reviewed by Tom Ridge

Amps For Christ Every Eleven Seconds

After more than a decade's worth of recordings, Arres For Christ mainman Henry Barnes shows no sign of letting up in his pursuit of his own particular post-hardcorn vision. His guiter dominates Every Eleven. startline diversions - a spot of front-porch Appalachian folk, a spinted Latin instrumental and some socken word interludes - and conveys a kind of masse. letharpy. You got the feeling that Barnes. simply wanders where his muse leads him. and his lo-d dilettentism is always bound to he he and mass. But the Innaugurs ore mare then componented for by Barnes's fuzzed-up

freekouts and whimsical inventions. Ashtray Navigations Dirt Mummies And Bloody

Amps FREE NOISE LP Ashtray Navigations' latest was recorded in Loads between December 2005 and March 2006 but bears all the hallmarks of live spectrority With basic electronic nercussing and yest swothes of distriction Asheray Navigations' sound is one of malodic drones and vague melodies buried under a mass of some detects, "Loud Consey Tea" works because of the sheer density of its name and Marter while "Granted Whirtle" and "The Compliant" are decodable as oscillating drong pieces of a worped gwohedelic hue. "Rock Heer Exetic" tips things back into lumbering nesse territory. House boated versions of minimalism based on the opening notes to Hendric's "Star

Spangled Banner". Nick Castro & The Young Elders Come Into Our House STRANSE ATTRACTORS AUDIO HOUSE OF Nick Centro has toured with Josephine Foster and includes members of Current 83 and Cul-

De Sac among his collaborators, but Come an experimental edge and its wide good. airesst sacchanne delivery Perhaps Castro's immersion in we olde talk rock as a kind of radical consumation. Curtainly the bacoous usrelenting, to the point where it starts to sound like an elaborate put-oe. Castro's magnie tendency makes plenty of room for exetic instruments - nyebinghi drums, dumbels and - and individual musical details on some of the longer instrumental tracks are diverting, but in its entirety this is way too rich and treacly

First Nation First Nation

Like BIV one moreod with camphackle tribal folk, First Nation's debut is a colourful upgrading of post-punk's 'can do' bedoit aesthetic with some savvy arrangements. An have nubbed schoulders with Azimul Collective and display a similar orthogram for meandering. They're a lot less polished, however, their shally, off-key voices raised in overlapping hermomies against a backdrep of sperse guitar frottage, basic topped samples The way those various elements bump up against one another reveals a considered

stretory of gendle collisions and planned

accidents executed with charm and peculiar

cracefulness. Hwyl Nofio Hounded By Fury

Steve Parry's follow-up to the berbed embernos of last year's limited Asstony Of Distart is as uncompromising in its structure and arrangement but works on a more trackby-track basis, with each piece retaining an the impression of the album in its entraty Emphasis no necessite instruments such as strings and sex (and even including a credit to 'gracened bases'). Parry and colloborators work up reverberating acoustic frones and mmi-landslides of noise. There are some riveting contrasts between pieces, as when the percent drones on "The Function Of Space" are followed by the aweoging siren rails of "Touched By Fire", and the looped charal voices on the closing "Chapter 27".

Keijo & The Free Players After At Once

Applying his own type of ethnological forcery to communal improvisation, Keija Virtanen and his caborts The Free Players - a group of Firmsh free jazz and Improv musicians - work peaces which include the trickle-down situ and percussion of "A Short Cry", the sweet and sour jazz gustar volleys and vocal wails of "Touches", and the desciote, orientalsounding tweng of "Sword Abendoned" Virtagen draws on a variety of different sources but, once fed through The Free Players' intuitive and restless intensive they end up as a byfund sound that camping route across a familiar musical map

Antony Milton Guitar Has Strings

Now Zealander Milton recorded this split acceptic/electric set after a year away from guiter playing. The poering series of acquatic Improviptoces is stark and acretchy, mixing stattering, bottle playing with dease clusters. of sound, as though Maton is re-rosseing with the instrument and its possibilities. Assess a backfroe of Ambient hiss. Milhar's freestyle picking elternates fragments of melody with rage-like intensity. The electric half has a seralar moture of exploration and

momentum, with low-end noise sharing space. with passages of reflective bricism.

Muura Scarlet Urmine Sandstone Lady BLACK PETAL CD R The momentum of Australian Mort Earle's

excursions as Muura is so slow and urwasking that they begin to take on a disturbingly obsessive quality Largely consisting of very basic porcussion and searing outbursts of feadback, this is music devolved into a primordial state, as though played by the shellshocked survivors of some appositable event, indulated in a sect of compulsive noise-making using the sparse musical tools they have left. It's ill-defined moddy and often tedious, but it also has a tranco-like, primitive drive.

Stefan Neville

Do Not Destroy Comprising tracks recorded by Newlle after returning home from his day job as a filing clark in Auckland. Do Not Destroy is fathful to time and place, demonstration the kind of resilience required by anyone booms to cost as a self-sufficient artist in a non-commercial field. Noville plays gurtar, ukufelo, percussion and keyboards in various combinations, all informed by the prevalent has of home taging. There are simple, segond molecies, of guitar noise, where inherent sonic content. The context in which this music is recorded is as important as the sound of the recordings themselves

Our Brother The Native Tooth And Claw This tho of American teenegars were snapped up by Fet Cet on the bears of their MySpace debut is discontedly heauthful a loose conflation of new accustic frittering, the dry drawled vocals. Like a rougher, more ramphackie Akron/Family, Dur Brother The Native's boay meta-folk which conjures up an alternative American Gethic, severed from specific cultural roots and suspended in its own kind of hyper-reality, hovering between naive enchantment and detached, postmodern observation. In the end it's an overlong but intermittently feacinefing creative scree.

Isle Of Old Dark Magick

IMPORTANT CO Popling the talents of artists Savage Pescal. Ed Prosent and Harley Richardson ploosside Peter Hope-Evens and Rob Brown, and with album and song titles lifted from the outo'sci-5 writings of Throuters Sturmone and Harris B Cave, Isla Of Old Dark Megick is an recorded in a sangle session. Channelling

serly Tensoring Dream through a sense of speamodic commanal freekouts Pestrepoller's decreno sans combine trancelike noise with electric squalls, sci-fi keyboard sounds and wordless vocal charts Hope-Evens's honrry valcoover on "The Smell Of Wet Fur In The Roin" threatens to by the whole thing over into aboundity, but the music retain an undifeted potency

Pumaiaw Becoming Pumaiaw TREF ENGLE CO

Singer Police Medium and multiextramentalist John Wills have nicked their way through an editatic range of styles, from stripped-down electronics (as Lumen) to award hisses and murant teach numbers. On 2005's Car's Crastis they tackled more folk. based material. Now, as Pursagew, they appear to have settled fully into character offsetting traditional and trad-sounding tolk report with rubble termine of firm and withwith porter, alonoxide samples and thudding rhythms. Maclure's veice opine from subterranean lows to expressive neaks. While this is probably the pag's least exploratory red on to date. It's also their most consistent rounded and altogether setssiying collection

Starving Weirdos Self-Hypnosis DYSK CD E

Self-Hypnesis locates north Californian trip Starving Weindos on the farther shores of drane and noise legroy with a sound that mixes resistue concrète with etanel freenheeling. It is uncompromising in its approach. Over three lengthy pieces, the troexplore a relentless grind of machine noise and a gritty crackle of dirty Applicance. fishgured instrumental sounds batting it out with passa and lorse flurnes of percussion. Sandwiched between the cavernous echo and classer of "Density Of Life" and "DOL Pt 2", the title track is slightly less incoase, focusing on distorted saxophone drones conventional expression the trip get before ducking back under their blanket of noise.

Vetiver To Find Me Gone

"Put are a tape that you made for might's get Marc Bolen and Vaster" - San Francisco's Analy Cabic, a member of Devendra Banhart's brics to "lide Tes", one of many beguiling sonos on his second album as Vetiver Cobic's weery but sweet voice contures a blearyeved sense of wonder in these broken bolkeds. and outlaw blues. He backs his dreams munipes with a subtle but robust musical accompaniment. But there's more here than postalnia, with a record of styles and influences incorporated into Cabic's deceptively direct arrangements, and an afterglow that's testament to his talents.

Critical Beats Reviewed by Philip Sherburne

My Robot Friend Dial Zero

My Robot Friend's backbeat-buttressed, reverb-scaked, electronic garage rock is a love it or hate it' proposition - or so I thought until I found myself gradually won over by sneeky harmonies and swept up in swirfs of distortion and detailed argeogies. Safety Scissors slows the lickety-split tempo down to a cool littlety-splat, preserving the spirit of the three minute track while stretching it into a five and a helf minute verno that segsows between singulated charuses and burses of noise. But Modeselektor approach the track with the instrued intidelity they bross to all their removes, sliging arest discrete down hits and vecal hiccups and layering them over a beem-crack Techno stomp. Their triplet patterns take an otherwise linear groove and shake it up like a anow globe.

Puzique Thomas/Relaxi/Chemie New segrencity Berlin's Boys Neuro lebel perfectly bridges the and between vistage French filter House and the purjoer strain of wall of synths editerrorism that characterises contemporary Pansian acts like Justice. It consonants for human voice, but the overall should be no surprise, then, that the long A effect is as distant as an the A side with side cut "Thomas" is intended as a homage to for away bells weating over at waves. Thomas Bangalter It's as simple as it gets, comprised of a clanging hi-hat pattern, quirky up-down chard change and off-time swith sweep - but if anythms, that reduction only intensifies the track's impact, especially when deranged bursts of spugging cocillator screen forth from every pause. "Return" plays a specier come, beefed up with a distorted NOR caked in reverb; "Chemie" pursues a more sippleminded arrows curpling a 16th pote ostaneto arpaggio up and down chutes and ladders of white noise and silence. But across all three tracks the thrills are purely wacers). proof that some tried and true cimmicks still have life left in them.

Reanimator

Reanimator COMMUNITY LISBARY 12"

Holy greatbooks, Panasonic - in original prepurlomed-letter fashion - are back. Sort of. Read meter, whose pame precisely suggests the sci-fi exhumations at the heart of their sound are not Mike Verroy and the Wissinson All we know about this debut single from Portland, Dragon's Community Library label is that it's courteey of two anonymous and the four cuts, improvised on drum mechines and delay pedals and recorded live to teps. are bordly politic Where Sleegarchaye's software reanitrations of machine hiss and gripd never quite overcome their own sense. of reversoone. Resormator's music plays do influences fast and loose. Every beat and test tone practs with overdrive, and the rhythms whipped up to an electro freezy, or slowed to a lockey crimace - are always on the image of coming undone. Orones derived from folk or from 1977 flit gwarhead like amony bards. colouring the sky a dull blood-pick. It's the sound of logic and luck devouring each other's tails.

Anja Schneider Lily Of The Valley/Addicted

Aria Schneider - no relation to Guido, below - is co-gregations of Berlin's crecking Mobiles label. Ten releases in they've serred a reg as being at the forefront of Berlin's latest wave of minimal Techno, but despite favouring swiths, their mile-birth climanto mile-ups have Ittle to do with mineralism in any traditional sense of the term. On "Lily Of The Velloy", though, Schneider holds back more than usual, restraining herself to a fidgety, torsheavy drum patterns and layering shimmering, openended chards on top. Procisely one Director: all the action is reserved for flickeners reverb and attery drum feares that pose and shut like Veneting blinds. "Adducted" slows the terree to a House skulk and adds a stattering series of youal

Guido Schneider

Focus On Refined across numerous singles for Poker Flat and Neue Welton, Guido Schneider's approach, sea solidly in the terrain thefa come to be known as 'minimal', employing all manner of choks and objects to flesh out tout machine dyellors, and restraining his melodic impulses to enclasely cycling arpaggos What makes his work so compelling, armost a crowded land calcifying) field, is his sense of play. Schneider has a knack for brighing up. impossibly little syncopetions that never stop woodblock figures pistes casselessly away. bar after bar, while everything shifts around them. His records gractically beg to be mixed by D.Jr. leapfronguage beets and leavage trasian clues for names of follow the loader perhaps for that reason his debut CD for Poker Flat isn't an artist album per se, but a securiess, sidewarding tour of two of the six tracks from a simultaneously released viryl doublecook, folded in with earlier rangles like "Re-Moved" as well as mixes for Broschitsch

colleboration with Pertitor's Semmy Dee Señor Coconut Behind The Mask ESSAY CD/12

Accompanying Seller Coronat's latest venture, a reworking of the Yellow Magaz Orchestra back catalog inna cheeky Latin big band styles, come a handful of remans

deconstructing his version of "Behind The Mask" in dezeroly disparate ways, and three particularly stand out. Occupal Hamster's Yellow Miemi Magic Sound Orchestra Machine Protoc" may be a study in morrerism, coverting acoustic lose into a tightly syncapated freestyle workaut, but it works Original Hamster, also Chile's Vicente Surfuertus follows as his marries Ham Schmidt's footsteps as a master of styletic pastiche. As Poter Rap - last heard from inthis cuise craffing sci-fi receasion on the Schmidt-curated Consent FM compilation -Senfuentes strips down the original to a sheddering Marri Bass burns touched up with garish fluro-dance stabs and drill 'n' bassy rails. But it's Biografo Wilelabox's remiss that travels the furthest distance, isolating a handful of trambone bleats and broken them. in with dazdingly syncopated dram petterns The length of the mix, over 15 minutes, is pure Wilalobos - he famously makes his mixes as long as the formet will bear. But coming down furthful to the original, folding in the source track's melodies in their getrety.

Solenoid Supernature David Chandler's fourth album as Solenoid is not only a departure for heat, it's also an intriguing digression for Seattle's Orac label. Bahasan 1998 and 2004 Chandler released numerous exparimental and IDM-flavoured records for labels like OMCO, Emenate, and Zed. Onec, meanwhile, is best known for transplanting a German vision of minimalist Techno-funk to feetile land willfully perversels Cancardan and But on Supermenum Scienced narty Chesago house. Carl Crain's neutros Techno-pazz, and early Aphex Twin Flush with ragged arpeggies and swollen synthesizer lines, the decidedly maximalist Supernature shares affinities with Shit Robot and Rekid. Utimately, though, its pleasures derive from Chandler's superh sense of sonowhting and balance. Half of the album is given over to cinematic interlodes and Ambient sketches. but when he kicks - as on the conce hattered amencio-addled "ThishHigh" - the will to rave becomes a kind of emperative. The standord track is "Regner Tides", which uses a rocky Acid arpeggio as the unlikely ground for cultivating stout stales of buzzsaw leads that unfold with surprising tenderness. D.1.3000

STREET, WITH CH.

BJ 3000 is Frents Junces, the newest addition to Underground Resistance's UR Assault DJ team after a number of Detroit-centric mix QDs. he releases his debut album on his own Motech imprint. While firmly grounded in classic Retroit Tection - check "Reflections" with its sweeping keyboards and Latin-tinged common - 0.1 2000 successfully expanding the template to include sounds rarely, if ever,

heard in Motor City dence music before: specifically, the folk maste of his native Albania. While the female chart looping through "Reflections" sounds akin to one of Carl Craig's, it's an Eastern European twist on African-American Techno's roots-digging Synderly, the clarring Techno-jazz cuts "Passage To Malosia" and "Shiquipe" are overlaid with what might be a musicin's wall. 3000 has no problem tapping into tradition, however, "Stand Alone", chopping and splicing African-American male vocals, is rollicking, aware Techno that never strove far from the source. Grinding, insigtent, and totally effective, it doesn't need to

Rodeo TRAPEZ 12" While minimal rules dancefloors from Berlin

to, well the other side of Berlin, 'manimal' is coming up from behind. "Fox in The Box" is a cheeky cowboy House number from Und. an and an absolutely crackwinck minimal Techno record on Elettrica (recently ressend by Boys Notrol. Over a simple, pistoning House heat, frilly ecountic purfer cuts a run while borse backes all p-alog and their owners whirnly away. There's far too little compdy in contemporary dance music, so we should celebrate the fact that the dry, spaken word vocals run along the lines of statements like Yoxes are usually eating sheeps But toniaht they're in the box" But Crowdoleasor's version is the real most here. The eight minute mix is tough as jerky and empty as the open priirie, spruced up with gunshots, gallopetg, and Lone Stor whistles Over this most minimalist of foundations. outbursts of Indian whoops and mouth-made question effects arrived the only substance until astrol organa come a-tinking

The Wee DJs

Fear And Lothian Bectro often seems one of electronic music's most durable subsences, sometimes to its daselventeze. With a strong tradificación faction tethering the music firmly to exantecedents, its airrost iconic cadence can feel like a syncopeted streitwaket. But on his debut album for Andrea Parker's Touchin' Bass latel, The Wee DJs' Dave Being pays tribute to the pantheon of electro-funk greats without letting homage hold him back. The core of his sound is his nesty drum machine with enough distortion that they verge on the virulent. Above it all, analogue synthesizers and digital effects turn leaded along the earlie. indepent colour of all shoks. The melodic tropes are anything but unfamiliar - provides. minor-key stabs, crossing sub-bass, testy Acid eruptions - but his patches hinge perpetually on the edge of dissolution, leaving deceptively complex programming to hold avanching together like an ingerious system of ropes and pulleys. []

Audio Active Soundclash: Slash & Mix Adrian Sherwood

ON-U SOUNDYBEAT CO Still awarded as resurrentian in the UK by the EMI megacorp, On-U continues its release programme through its Jepanese back door Soundaleship on overdue reminder of how fresh Tokyo group Audio Active were in the mid-90s (they're allegedly 'resting' rather than defuncti. 30-odd tracks are bolted together here using vintage 60s soundtracks that fit the 'apace wood corsolracy' theme, all smothered in a thick dub covering from the period before the Ony B Heavy offshoot can Japanese reggae red, the rediscovery of "Enginess is My Fostishness" from Asolio Choco and "Wanna-rei" from Tokyo Space

Dub Spencer & Trance Hill

OS RECORDINGS/FOND REACH CO. it's impossible to dislike some albums that trade so unselfoonscieusly on the deb cente. like the recent Easy Albatacs' Park Royd tribute Oak Sele Of The Moon This debut album from Swass too Outs Spencer & Trance Hill (Adrian Pflugshaupt, Marcel Stalder and dubwise trambone mix of Delray Wisso's Christian Niederer) is just one of those, as the cover of The Wailers' "Put it On" gang take a modern slant on reggae's old preoccupation with the Wild West, especially Spaghetti Westerns These boys adopt the into fown where they dub the fauling locals

shouldn't work, but it does **Dub Trio** New Heavy

2004's mixed live/studio debut demonstrated these boys had studied the foundations of Ash. Here they ston and chiest at the massive statue of rawk before continuing their dub mission "Wegal Dub" uses Bad Brains as its some starting block, guiling in convert Mike Patton in for a vocal foray on "Not Alone" irenesed from his Peasing Townalburn) and then debbins a brief tobute to that Gang Of Four sound on "Angle Of Acceptance". The members of the proup play out elsewhere in his learnest drummer Joe Toming with the cerently reconfigured Funnes, bassist Stu-Brooks with 50 Cost - maybe it's these ambition. Whotever, it certainly pays off, even when they stretch it too far with a little sloopy electronics on the closing "A Lullaby For...".

Fatman Presents Prince Jammy Vs Crucial Bunny **Dub Contest** MIRALUX COVER

Thanks to a supply of earliances and debplates direct from Kingston, Ken Totmen' Gordon's Ferman Hi-Fi ruled North London in the late 70s. Farman heded from the Waterbouse area of Kingston, home to King Tubby's legen dary studio, and it was this

connection that forced the link that allowed Tabby and his disciples to directly access the London roosen market. This resigned of an excellent album unavailable since a limited release in 1979 is one in a series from the eraof dishmoster clashes between Tubbs's studio and Channel One, "Crucial Burny Graham Jaka Burrry Torn Torn) was one of the in-house promonte at the Channel flore studio, bla inspired Talking Heads' Chris Frantz and Tine Weymouth to christen their offshoot outfit

As per convention for a closh, each mixed takes a side, with Jammy on the first with four relatively well-known drothers, including "Jammy's A No Fool", an aggressively correlled from and bass take on Johann Clarke's "Play Fool Fe Catch Wise" "Jammy's A Shine" takes Black Ultura's out of The Waders' "Sun is Shawing" into ultra-reverly, white "Jamesy's A Satta" is a dubbling of Johany Clarke's version of "Satta Massa Ganna" Bunny's rhythms on the fig are less familier, but the Channel One boy remains unfixed in the presence of royalty, with honours turning out even. The CO has four unceleaned tracks labor available on a 12"1. including Jammy's expectly controlled

Likkle Mai

Since the dub seethetic drove Gry & Heavy's Little Mes to stand out with her Toyle 6 or hate it' style. For her solo debut she's assisted by Ory & Heavy guinerat Kei Horiguchi. didentifies alower Sorra and steel run spoorlist Tico from Japanese dub outlit Little Tempo. The sound is eastly connected back to her earlier roots but with a more obvious crossman invocational associatives the highlights "Count On Me" and "Your Love" Although the title "Rock To Sleep" is lovingly appropriated from Horoce Andy, it's a different tune, draped with a fittincly lazy trembone from Masahi Naka. Listening to this it hits you that Likkie Mai's delivery must be modelled entirely on the Sister Frica track out

for Augustus Pable's "One In The Spirit". Mystic Revelation Of Rastafari nward I SOUND OF MOREO CO.

The Mystic Revelation 01 Restafan were created in the late 60s when Court Danie's with a horn section out together by Codric Tim' Brooks, a graduate of the Studio One school of musical excellence. The three albura box set Groundton was released in 1972, with Rosta chanting and poetry from Brother Sam Clayton, meditative drams from Ossie and co, and free jazz blowing from assorted bress. As a result, reamag began to be viewed a little more seriously and the and eminerous of Restofarianism that had been there throughout its development

suddenly became more evident. Another album. Takes Of Mozembiane, followed shortly and now, 32 years later comes /oweed / Atthough Bosoks is no loager in the group and Count Gaste was killed in a car crash way back, their influences live on, much like the legacy of the late Sun Ra in his still performing Arkestra. It's like they've never have more Barondad at Harry Persoth mout from such brass luminaries as Nambo and Dean Fraser, the album grips from the start. with an out of time quiet 'beat' rent from Sam. Clayton through "Voice Of The Necus", a second resolutions in drum track to "Irma Barrel", and a stunning trumpet instrumental from Skatalite Johnny 'Digoy' Moore that

literally melts over the byonone rivelyn Augustus Pablo Meets Lee Perry & The Wailers Band Rare Dube 1970-1971

MANATCAN RECORDINGS COVER offerings out of Benny Lee's office. But this has a headline any other mount would claim as the holy grail. All the rightness are fount the era when The Waters worked with Lee Perry to produce the likes of "Soul Rebel". "Put it On" and "Keep On Moving". The only track here to have previously appeared is the dub of "Rainbow Country". As it is, these tracks are certainly more quasi-dubstruments), with no contemporary dubbing effects, little melodice and a strangely letheraic feeling almost as if the boats have been slowed. The totally out of tune version of "Put it On" has a hizarrely strangled "Summanamera" melody surely this one was never mount to escape

Seven Dut **Dub Club Editions (Rock With** Me Sessions)

The fact that Seven Out's tunes have been Ricensed by Chicago's Guidance label gives a good clue of what to expect here - the smoother end of club repage. Although vocals from Zeg Mame's Angelroug and Paul St. Hitains, plus a coest appearance from the legendary OJ Lone Ranger, are enough to generate a frisson, the beights pet no higher than the early web-web and stumbling bees of "letto", on a form of cacktail recorded by soul numbingly takes over proceedings.

dub lourges commissioning this stuff. Sizzla Featuring Virus Syndicate I Got To

1 Xtra's Seam B is a democraft double apent a rhythm smuppler whose cross-border fusions of Grove. Cruck and higher beens with racus vocals have created some of the most purely energetic DJ sets of the last few years His schtick went loot with his Rin League label, when he started sourcing new vocals from domeshall store and in baselies over his Sizzle vocals to Virus Syndicate's Mark One

for re-versioning, the remot beton has itself been passed on too "I Got To" is a from to the berb, which scales uniquely revolutory belobts thanks to Szzia's possel-like vocal feeyour. Mark One's remores with ally emoty save for a stooly kick and snare, and a bassime that rolls across the floor like beeds of mercury While much Outstep sime simply to describe the specious resonances of the modern city. "I Got To" is as physical as poing three rounds with a prize fighter, perex.

Leroy Smart Dread Hot In Africa

Briefly out on the strictly 'errors and mush' Burning Sounds imprint in the late 70s, this self-production by the 'Reggee Gon' Leroy Smart has been unobtamable since. This time It comes with the addition of four come rockers outs to make the double vand worthwhile, including one conuscraing extended this mex. "Walk Away From Trouble", With Tubby, Jamery and Channel One's Jo Jo Hookim at the deak for voterns, it. would have been great to have some more of the dubs, especially as the uncredited here arrangements of the great Jimmy Badway lights sets an mornion in the self-laudatory interview in the sleevenates) pap up on opener "Mr Smart". One detects the shedow of Burny Lee, who's the only producer to get a chack have There must been been shuthers hing around Tubby's studio floor like dirt There are recycled versions galore here. including a stegle Yabby You tune à le "Chant Gown Babylon Kinndom", Horaco Andy's "Zion Gate" and The Altycomisms "Beclaration Of Rights". It's still good to have an original album from a one of reggae's great vocalists on too form, even if he carries such a fearsome reputation that it's not surprising his work remains so underdocumented.

The Viceroys

Inna De Yard TIME OF YARD OD After the series' tentalisms debut set by repase's premiere putaret Earl 'Chinna' Smith. the (tops De Yard elbures that followed fell well short of expectations. This new one from one of researc's most respected harmony groups really brings it home with a set of hearthilly crafted vocals delivered on a set of dynamic arrangements based on a bingle artiflery. ranging from a deep diving fundes (repeater drum) to fingered bongo rimshets. Weeley Tinglin founded the group in 1966 and they list. with "Yeh Ho", cut for Clement Godd at Studio One a few years later. The tune is included here with others recorded there, including "Abedneso" (on the "Satte" rhythm), "Slesson On The Wall" and "I Suprantee My Love", one of those tures that escaped recognition as a lowers' classic Also thrown in are reworks of tunes out for Sly And Robbie in their early 80s. Two phase, "Heart Made Of Stone" and "My Mission is Impassible", the latter including the

predictable but irresistible theme.

Electronica Reviewed by Ken Hollings

Gunter Adler Hallo Herr Adler, Ich Hab Sie Im Fernsehen Gesehen. Es Hat Mir Gut Gefallen

ocidatist 127

Figued-out double-sided maps-pop from Jurgae Hall witer ego, Garter Adir, who appears to have heardfact considerably from solving all from snaying lessons with Holger Coulsky Sorring up suppor citie downthismost for people who arm's very largery or at the way lead the or worship with they not. Hall access a few sneaky political points for his mississating delivery on the serutary Triblov Me² and the ley "Your Oretiny", although with a short propriet when the propriet when the propriet when the propriet of the propriet for the serving Triblov Me² and the ley "Your Oretiny", although medium whole his propriet or Schotzera Late².

is anybody's guess. Probably best just to nod and smile and start backing towards the deer. Doddodo Donomichi Doddodo

POWER SHOWEL AUDIO CO. Tracks that open with the sound of a key worth sticking around for They're even better when they also feature the sound of the car creating a few succeeds later to a thursday duca riff, some incomprehensible racound. crudely sampled quiter and the sense that anything can happen from this point on. Contriode names from Basics and should probably be solvened of herself: she likes it when the needle goes into the red, silly making up titles like "Every Day DONER Life". "She Sing Stime Song" and "5", which is ectually track number saven. We probably need her more than she needs us, which is so unfair, when you think about it.

Drop The Lime We Never Sleen

View Neter Casegy

View Neter Casegy

Showing a list may disciplish than the actitishtich cossess of the 2020 before of the control of the common control of the common control. View net of the common control of the common common

Flash.bat Laud Baud

Jie cook CD

Tom Bredsheve, rike flash bet, may well give special there's to his wife Rocheel for her support in the melaing of this above. But you just know he was alone when he recorded it. Tom each to throw rocks at term expensed as boy growing up in Blanca and before all other control in the response of the respo

Chances are you wouldn't want to get within frework-peching range of him on 6 July either, if these yarry, kittle pecces are anything to go by You may not be on your own at the start of this album, but you most a secredly well be by the time it's finished.

Helios Eingya

Three Co.

Keith Kereiffs second album under his Heibe Machine Agent of an abum selectify to a promote severe of an abum parameters to severe of an abum parameters to severe you frestight his lengest days of the automate not severe to be telegrated output of the automate days of the automate days of the automate days of the contempts beginned to be contempt to the contempt to the

only once a day, Enjoy it while you can. Inch Time As The Moon Draws Water

STATIC CARAVAN OD Manna the sharp alears of metal percurages with the warm asperity of physical stripus. Australian producer Stafan Panczak achieves a blending of effect that's at once familiar and remarkably fresh. A digital-acquatic work of fragile brightness, this collection of ten compositions shifts mood and focus with the kind of pase that shows a great deal of attention has been gard to where every element should go Try and teer yourself eway from the alien beauties on "Almond Eves" and "Icecies And Snowfukes" long enough to check out the highly sequenced drum patterns on "Take Care, 0 P#grim" and "As Fer As The Eye Can See". Then on back to the start and play it all again.

ISAN Plans Drawn In Pencil

Les Fleurs

CITY CENTRE OFFICES CB/LP
The follow-up to last year's Revistinub opens
with eventy spaced clusters of witraphone
fregments and their moves on to the picking
and scratching of sampled harp strongs, but

Marina Juffa samply desair have the focus or the studio technique to get begind the pretty improvases these search consey. Both instruments are intrinsite piece of princision regimenting. But there's rover accounts seen and colled wire in these focus yearing compositions to explor their potential. Provers are, for their brief seasons, hydroxyla reserveds, they do so much more than thrighter us a row.

Motoro Faam Fragments

U-COVER CO-R Motoro Form are three young musicions from Konagawa in Japan who have the quiet conceptration to finiten to each other Avumi Kato's disciplined and sensueus peans encebases with the wearth of Daisside Kobara's wolen to establish a rich and shifting any coment for Pyuta Migukami's samples and brittle programming. The result is seven compositions that will surprise you with their manage to combine digital processing with a more traditional approach to keyboard and string playing in which no one element dominates the others; no small achievement. Further releases by Motorn Faam should be worth looking out for and taking sensusly.

Near The Parenthesis Go Out And See

IRRIGIT AND OF PERFIT. CO.

The day seed in may be accessory to clery, out a subly its why so many producers like the day its why so many producers like a self-discoping you. One hard glinned at the affection and bread wates on the OA And See are the work of The Artick, which is minute or Francisco. Marghe an tenth or producers and or performance of the Artick and the Artick and the Artick and Artick and

Ontayso The Long River Run 2 u-cover co-e

Now years on from as release. Keen lybourt returns to Distayeo's debut, rewarking the motomalistics is draft study on digital entropy. After a fixed profiled of deep clecks and beas tower, this exchanged truck less inside fire and own into allow publics and limiting transitions before gating a beamfeet study less indeed again, then stopping abogether with a murmated attentiought. Strangely compelling you find yourself gaing back to it rependedly just to see if arthrition selds mornthly a strong the strain of the strain are life.

Point B A Previous Version Of Myself

SCS1 CO
Having started out recording on four-track tape equipment before going on to make his hard drive spin under his Point B alsos,

Richard Buttisch isseps the spirit of the bedroom best elive on his debts allows. A few hooky moments, such as on the leating standact "Spirit", reced the early days of statisquest Techno, which is no bod dring. Such periods of repid progress have a tendency to dispose of themselvis all too spicicly. Scring through a all abor the fact tables while forces.

Señor Coconut & His Orchestra Yellow Fever!

Use Schmich, otherwise known as Atom¹⁴, or a smart our certainly smart enough to leave "Freeracker" to the very end of this flery Land tribute to the music of Yellow Marris Orchestra. By the time you get to his exotic Easy Listening take on YMO's electro-pag take on Martin Denny's coopic Essay Listering classic, the words 'diminishing' and 'returns' snuggle up next to cook other in the same sentance. Although a lot more focused than the previous Selier Coconut collection of cover versions and habthearted messacres. this is still a long way from the conceptual fightness and ness of his 1989 (I) Built Alternational It's not as if YMO have been slow in offering their own multiple revisions of tracks like "follow Magic", "Pure Jam" and "Behind The Mask". All the same, the occasional breaf interruption from the likes of Town To, Schneider TM and Mouse On Mara ensure there's still some life in the franchise.

Spinform Bryter Tystnaden

MERCHAETH IS COUNTY RECORDED TO MAKE THE MERCHAETH IN SECRETARY IN THE MERCHAETH IN TH

Stop Disco Mafia You Don't Wanna Know

PROTESTAND COLLET SEAD, Blagger Jobe and the resid of the Kertical Measure can agree not an ordine presence of the Kertical Measure can agree not an ordine presence of correction and ordine presence of correction and ordine presence of correction and ordine presence of correct presence in project of them a mobile heavy point of them a mobile or mobile and the search as a second resider, deally on the present persons and a feet of the point of them and the present persons and a seal when the present persons and a detailed leaf. The latest leaf with a feet of them there is a feet in a feet of the correction of the present persons and a detailed leaf. The latest leaf with a feet of the correction of the correction

Hiphop Reviewed by Dave Tompkins

Matt Africa & DJ B Cause Soul Boulders

Ray Area D.Is Matt Africa and R Cause occusie a obsence to listro to race soul records at an uncoked rate, before the chomunks barga in and start making rap albums. Here, love is overqualified in wrecking lives, aspecially in the case of Cwall Jones, who named her song "Don't Destroy Me" and who puts her voice through more half than her heart - a distraction from the quit of nodding your head to someone alse's nervous breakdown With "Who Do You Think You're Fooling" Detroit's Symphonic Four think they're onto her though by the time they firesh their excit male falsetto ("Whoospoosoo"), carrying on well into Part Two, she's already long gone. Reverb is a lonely hunter and Symphosic Four are a memory (the swirty organ is kind of what Wayne's World was poing for in their flashbook seques). I wish I could've been a flyswarter on the parch the day Black Blood decided to cell themselves Smithstorien. No "Missipping Mud", a politiconer's hum that Instines through group, base and a whole

mess of pain. The change: "Missission May?"

Soaked in block blood how many more must

die?"They're from Baton Rouge, Louissana Tha Dogg Pound

Coli ly Activo There's a teen well mescot with hockey har on the cover of Battleout's 1988 "DJ-NEffect" 12", an LA electro classic with a county fair cowhell that sounded like nothing else at the time, except maybe the Dynamic 2 track that's been welling around asking where the hell its combell not off to. Nearly 26 years later Bettlecat returns to his Redictron roots by compliance Brown Cook's "Radioactivity" (letter) Ra here), which was remade by Rich Cason's Galactic Drobuetra which was recently recur. for Mac Mall and Mac Drea's "Dredio" which, as noted for the past 60 columns, has been shorting out builts on the thigz marques. The prototype Royal Cosh version was produced by Repose Calloway of Cincinnet's Midwight Star, whose Vocasier could be traced back to a formative trick or treat eacounter his brother Vincent had when the deerbell was answered by a tracheotomy patient recking an Electrolarynx (Candycorn, everywhere.) For "Cali iz Active" Battlecat retains the original's weirdness while playing off Calloway's bridge - damn near acting like a tuba. (Dr Phibes's robot merching band will cookput. Snoop, Daz and a wiry Kurrupt are served by Too Short, WC, and MC Ehr, the latter of whom cope made a decest assumed sons serred efter a French bottled water company All respected the "Radioactivity" nationes and did the electro these before

cooler strolls prevaled. Add a mosquito

this could have been an The Civanic

El Michael's Affair Cream/Glaciers Of Ice

Until "Glaciers Of Ice", my lone harmsichord memory was Lurch solving out in the Addens Fartely parlour with Cousin Itt and Thing RZA's harpsicherd is speders doing needlepoint on your brain and when the lead starts flying at end of "Glaciers Of Ice", when Papa Wu carries us cut on a code mose, be reassured throad. Here, El Michael's Affair offers a less cheatic though still nesty live rendered. subbing in quiter for the Lunchichard - less of a cover than an interpolation. You can almost hear Peas Wu and Blue Respherry ghosting around in there. The Brooklyn flusk occurs is also recording a 12" with The Chef, another thing to enticipate with Cuban Line 2 on the hongon in the meantime, hear Raekwon unsteas Busts on "Galdrens", a bad mood praco produced by Dr Dre and Erick Sermon should be on Backwools album (Moundage a Dre 6 E-Double dust work? What object the guys who play the keyboards and find the records?) Raekwon's "Blue Eegles" is another leaky thought believe to look forward to at a time when two is petting wonder. Bob Dylan doing LL a cappellas, Cam'ron and his Irritable Rowel Syndrome fand well documented obsession with Jay Z's opentoed footwear) and the air traffic control at

rated interference from local pirate radio. Cousin, it's your thing DJ Premier God Vs The Devil

There was a time when DJ Premier making boats for Christian Assilera would've meant that Annua Christian was parachuting on the 50 yard line at the Domian Bash Bowl When this fishbows donner healty did banner Stockey is 6-6-06), a shameful cover varion of than Lupe Fiasco glearning the cube. Aguilera to damned (I like the heat). Premo calls it balance: "This is agod varsus bad, not fucked us versus facilist up"

Miami International Amount complaining of X-

Then Craig G leanches into hes "Letter To New York" and (constructively) primes about everything from Southern chart dominance to shoe soles and poor weed quality. "Seeing if riggas with parms is testin' my petiance." Yet one verse (the last one) from NYSz' "Laundry Kings" does more for New York then "Wi Shit". After a couple of scooter dude by Little Brother and Mobb Deep, we hit Cleveland the birthstace of hiphop where Ray Cosh's concepter need is born in "Burnoin" My Music": "I damn near cred the day Rick James died". Then Scarface sub-riffs NWA. PE and los T. vet forgets one of his all time frequences MC ADF's "Bass Mechanic". Wranceno Costo 6's frown around the black is Scarface's gritty "Gotta Got Paid". As usual Fore knows how to tangle with the horns and tale, showing all the junior passhooters that rap is more than

DJ Scott La Rock & D-Nice Scott Made Me Funky

According to R-Roy's ANR Rd Komorra in was D-Nine who called Scott Storken for bein after a discuste that oftenately led to the ROP Da's murder, in the BOP mythos, Scott La Rock is known more for getting killed than for some unseen help from Ced Gee and engageer Doc Rodriguez, Upreleased and cut during Scott La Rock's production prime. "Scott Mede Me Funky" is serie in moments like "because in adolescence with pain vss/reatif alays?" Here, a young D-Nice swince over the "Spoorin" Rep" backline while gaying respect to himself. Scott and the box with the buttoe: "The tearcher of the lesson is the TR-895" Nietian tropped a later R-side called "The TR-808 is Corning" The flip - "D-Nice Rocks The House" - is:

adequate, but I'm wishing for Duke Df Earl's "Summer Kicks" to get 12'ed or Scott Le Rock's 87 "Advance" remot, both of which appear on Traffic's Best Of B. Boy Sassions carra. The "Advance" remes chucked the manual out the window and laughed at it. The protracted intro could be somebody lighting a bushel of slopey M-80s at a Timey Social Club party. Then Low 167 and KRS go suffix nuts over range congas while noting that America stands for exent detion and offering timely wisdom for expending Pentagon energy: Those who thick of war reed to practice mastyrbedgo"

The Skinny Boys Weightless

MARK DOX CO Still on the list wint the Skinty Boys harbershop in Connectiful Just to Loan walk in and say "Rin the cut" Just so Shorking Shaun could shave the guitar stab from "Food in the chequebook font used on the back of their "Rip The Cut, Part II" 12's As the nashest kerrrrang on record, this quitar out torques "Book The Bells" merely by dislocation a coment mover from its throat. The Skinny Boys were making some gretty unthrokable neces for 1986 - no sempler, upt hear cave echo, velling ("So skinov you can't see me(1) and a set of Dr Cavor's apparawity paste "Weightless" is a grinding drone while "Rip The Cut" could've been recorded inside a conch shell (try it with PE's "Megablast"), making you wonder how these beampoles ("So skinny you can be him in a knot!") get Often, their menaper/producer's toddler gets on the mic to rab at their ribs. The crouching whatle on "Jockbox" is more barrilog than Casso and the unrefined ear might think Jacobes 'Jockhos' Harrison was net cowno Bold service to Buffy (RIP) of The Fet Boys. that is until he starts hyperventifating and bioques himself into abbying Never underestimate a thin man's displyagm. Line of the album. "Is he outs?" No! He's ADEASESS CONTROL! "













COMING SOON: Daughter The Nargood Story

(James Picthin + Rumild Gammelseter)



Jazz & Improv Reviewed by Brian Morton

Mick Beck/Dave Tucker/

Paul Hession Some Thoughts About Shkrang! DISCUS CO There isn't an improvising duo in Britain at the moment that can match road player Back and drummer Hession for sheer energy and concentration. The addition of Tucker on and drums situation in no way dilutes or decletes those characteristics. From the opening "Archie Sheop" onwards, and particularly on the long, roding "Opera" (which has a great med scene), they work absolutely as a unit Tucker has some lowstore stuff and occasional electronic effects that suppost there's a bass in there somewhere as well, giving some of the pieces an unconnected high of topality, which is all to the good. One has to look back as far as early

Amelgam to find free jazz/improv as compellingly rooted and adventurous as this. Brand/Perkis/Robair/ Shiurba/Sperry Supermodel Supermodel

On the strength of Lunco's Straced And Fracted percussionest Gips Rober invited Brit trombonist Gail Brand over to California for a few gigs and recordings. This great set teams her with Robert, guitarist John Strucke, leptop man Tim Porkis and the late bassist Matthew the summer of 2003. A couple of subsequent trio recordings, "Clinsty Christy" and "Cindy Cindy", stand as memorials, but with the exception of the trembers/electronics due "Two ay Two ay" front to permit the ideal. Specty's involved pretty much all the way through Pointless to pick out individual combutions to music as eopless as this but it confirms Robair's standing as an Improv

trambane player for years. Carnival Skin

The socia of this group is quitarist Bruch Eigenbeil and drummer Klaus Kunel, Add to that the Steve Lacy of modern clarinet. Perry Robinson, trumpeter Peter Evans and sometime Cool Taylor bassist Hillard Greene. it's a currously parky sound, cortainly on Robinson's "Journey To Strange", but with derker subcurrents on Greene's lament "lone" and Evans's "Monster". Everyone track shows how scruzulously brokered the group democracy is

Arrington De Dionyso Breath Of Fire

K CO Voice, hass clarinet, conner kettle. Siberien khomuz and a few winter birds outside a home studio in southern Puglia: Brenched, mournful, hypnotic sounds from a one man

performer who is better known for his work with Old Time Relian. The child of liberal Methodasts. De Ciarvan dosse't so much shape a performance as let the spirit descend on him hophazardly, following up the timest accidentals with a Bible scholar's doggedness. Some have heard a tange of Aylor in his bass claring playing, but Albert's deceptive communion of throat singing, muttered preaching and wild man philosophy. You would never ouess the provenance, other

then thinking these were notebook sketches from the Trans-Ural steppes and tundre. etched in charcoal by a guy who's as formidable an arrive as he is a marginar Pierre Favre & Yang Jing

Two In One As Peter Buedi rightly says in his liner notes, these are no wik-and-wash sketches of 'oriental' scores but touch and funky dup compositions that strivingly resemble the blues. Always a deficate and highly musical percussioner. Favre netually sounds toucher and more massouler here than on many either poperages. Yang Jipo's page alternately does Country banin structs, low register bass effects and something that sounds like pizzicate violin. Favre uses soft mollets and beaters and a specious delivery, but still lays down an impressive groove. They met in Beijing in 1999 and this already sounds like a

long term association two in one, for sure. The Fell Clutch The Fall Clutch

Basically the trip of conductor (and producer) Ned Rothenberg, frotless bassist Storiu Takeishi and Necks man Tony Ruck at the from lot, this quiet and sombrely thoughtful unit is significantly augmented on three tracks by side guitarist Trengo and on the final, dovasteding "Ashes" by bassist Jpe Williamson The music moves slowly round recetitive figures. "Life in Your Years" is a mountal processional: "Food For A Bambing" a nervo-and meditations built round a real-time reed loop; "No Memes, Mam" light Transp seniol spens to develop cut of nothing: "Broom By Day" and "Free In Difference" are major statements Bothenberg's circular broatling is astonishing

Emily Hay & Marcos Fernandes PUBLIC EYESONE OD

Imagine a cross between Joan LaBarbara and Block and you're still only halfway to an impression of Emily Hay's singing, which sevents to take in scot, flamenco and opera in equal measures. Despite the due billion with percussionest and field recorded Fernandes. bassist like Fills is on most of the tracks. using electronic treatments in places, as dethe others. Sacophosist Ellen Weller and guitariat Al Scholl turn up on "Inside The Box" as well, but the focus is sourcely on Hex. who works a bizarre matric on the firle track Ferrandez darkens the nainthe considerable on "Lituray Ot Sound" and on "Belly Of The Craft", which ought to be picked up as soundtrack music for someone's experimental

Fred Hess Rand How 'Bout Now

Fred's no spring chicken but he's had a fresh lease of semething since setting together with the opropous Sixtie, who's the dedicates of a three-part suits here. The terorist is inited by Mark Harris on alta. Box Miles on comet with innestanding Hess building Kon Filteno and Mett Wilson on bess and drums respectively. "The Clef's Ski Vecation" is reminiscent of one of Jack Walneth's berserker moments. "Finding The Evidence" is loosely based on Mark, with a beautiful eals from the underreted Miles Ellism is featured on "Deposites Attract" and Wilson on the closing "B Quick". Fred himself stimes most in the writing, but he fulfile a role similar to Growy Redman's in the Ornette cross. always finding the middle, holding the line. commentating rather than grandstanding

Ras Moshe Live Spirits Volume 3

Live Spirits Volume 4 Still tan little known getside his own scene. Moshe's yord sangehories and Coltransinfluenced composition are beend in two different corrects here. The earlier manufal on Wakers 4 has him in trip with bassist François Grillot and drummer Jackson Krall, and in due with signer Kycke Edemure. The more recent and better stuff from January 2006 is en Volume 3, a glorious, longform page called "Unkhanto We Sun (Spear Of The Nation)" with second swoophonist Jon Rigby, prorest Walden Wimberley, Mott. Heyner and Todd Nichelson on basses and Krall eggin. Dire micht almost be listening to some Ascentigo era rehearse, but the Innessor is more up to date than that untroubled by its brease and completely confident in its assurance that perfor-Coltrage's harmonic outreach per Teaer's most disciplined modelities are close to being

exhausted or overmined Editlarating. Phosphene & Friends The Plum, The Orange And The Matchbox

Phosphere is musician and broadcaster John Cavanach, who's long been a light in Scotland's cultural durkness. He's igned here by several mere, essentially the remaining personnel of the George Burt/Raymond MacDenald Stanffest, with yonals from Helen Lyden, violin and Tibetan singing bowls from established Burt and MacDenald cellaborator Lot Costall Some of Cavangah's contributions - notably on "Elsewhere And Otherwise" doft participally clean to filings And flooring territory, but for the most port this is subtlesensitive Improv, built around minimal cells and textures

Rekmaziadzep Rekmazladzen

A unique soundworld, comprised of beritane sexpeliene, base trembone, electric and electroacoustic quitar. Roodsman Oaunik Laure is the best known member of the group. but it's brass player Thierry Madiot and the two outsciets Commission Répécaud and Carnel Zeicri who give the ensemble their restless, shifting intensity "Brelure Sourde" and "Sideral" are long, absorbing ideas, with skittery guter sounds picked out over drones The shorter preces have a higher energy level but less obvious content, degending more on texture than line. A brilliantly conceived set

Trio 3

Time Being Time being that no drab temporising from this group of seriors. With Diwor Lake on alto and sogranino, Reggie Workman on bass and Andrew Cyrille on druss, the language obviously draws on lifetimes of experience in mediate over with executing from The World Saxonhone Guartet to John Coltrane to Cecil Taylor, The improvised tracks, "Time Was" and the title trace, offer the cleanest olynoses. of the respective CVs, but the split tones double storged base featres and freely pulsed rat-a-tat-tat of Lake's "A Chase" set off a programme of pieces that finds three masters werking as a unit, disriplined freedom punctivated by apisodes of controlled enarchy. Marvellous, the way they keep it all I-could-do-that sample, but in combinations schooled at players could pull off. Cyrille emerges as the most formidable composer. everything is idjurnatic in group terms.

Cuona Vu It's Mostly Residual

The son of a Wetnemese pap sanger, the trumpeter welks a fine line between deceptively approachable jazz rock stylings end splintery avant gardiers. The title track begins on a soft groove and after live minutes. goes into overdrive, with Bill Frisall distorting all over the place and regular collaborator Storny Takeishi planking out a stolid but effective electric besiding. Jim Black was the drummer on previous projects, but he's now replaced by the Ted Poor, who fits right in and segues from grooves to free, light to heavy, with impressive case. Net Vu's hest - 1999's Board still gets the nod - but "Expressions Of A Neurotic Impulse" and "Blur" sound like the start of a new and promising direction.

Modern Composition Reviewed by Philip Clark

Mark Applebaum 56 ½ Ft

Mark Applebourn's second CD for Innova is another example of him tossing stylistic harriers into the saled mixer. Agriprop (2005) is a graphic acore for standard jazz big bend which Applebeum accompanies with an percussion and household objects into a melleable gizmo that's employed with brazen meanation, a world away from dispassionate academic electronic music. Somo Parte (2000-025 begins with a brief chamber probestra fartists before the ensemble is out up into its constituent parts: 20(2002) is an intricate set of reministures for string quartet.

Robert Carl

Music For Strings Robert Carl is associated with the usual suspects of American composition, including neoclassicists George Rechberg and Ralph Shapey, but he also studied with Xenaka. The distinctive Americana audible in Carl's music is owen an unusual perspective through his use of alissands, deployed to disorientate our sense of time and place. His Open (1998) for string trio opens with Xenakis-like string glassandi before the munic moves into more conventional areas of tensity and gesture. In his Second Strong Quartet (2001) a memory of Ivos that gets moltad away by insistent glissandi; while the wolin and piano prece Aroal-Skating (1999) constrates a tasty arranged between transperent harmony and burt dissessore

Franco Casavola Futurlieder

The Italian composer Franco Casavola was recruted to the Futurest movement by FT Marinetti himself in 1922, but later rejected the group's ideals and claimed that he had destroyed all his Futurist scores. Divigent Futurist diano works and songs, although

audy his mochemical beliefs remain lost. He emerges as an admirable figure who igited the project for the right owages and got out when the ideology became dubinus. Casavola defended American jazz against the increasing control of Mussolin's government and the jazz influence on the piano works documented here is joyausly raw, while his songs are illuminating period pieces.

Brian Ferneyhough Shadowtime

The most surprising aspect of Brien Ferneybough's Welter Beganin-themed coors Shadowdme is that he should have decaded to write an onera at all He's not the first composer broadly suspicious of the medium to attempt one. Mauricio Kagel and Helmut Lachenmens both tried their hands, but Fernsylvough lacks their adeptness. Most of Shadowime's plot takes place in the first scene, as Germany invedes France in 1949 and Benjamin commits suicide at the Sponish frontier. The rest of the piece is taken up with the typically convoluted operated device of Benjamin's "ayatar, shadow or dream figure" reflecting on time and bestore. The smuo intellectual games of Charles Bernstein's libratto are a turn-off, and Ferneyhough's stuffy music rejects theatrical impetus without too much idea of what should go in its

Michael Gordon Light Is Calling

The pichalisation of a post-mineralist language continues agace with this pitiful offering from Bang On A Carr's Michael Gordon. The music has its foundations in the period Scotlag spent with computer music programmer loGassick exploring the London club scene. It was legassick who persuaded Gordon to create places fusing clubland, but the results are clinical and rayless. Ballywood-like string flourishes percussion programmes and out the space.

Toshio Hosokawa Birds Fragments

Janagese composer Toshin Hospicowa spent his formative years in Banks, where he was mentored by Klaus Huber Today he's one of the most intriguing voices working on the Central European scene, as this superb disc of chamber pieces played by the Italian Alber Ego ensemble reveals. Atem-Lied (1997) for solo bess flute utilises breeth noises alonesida standard flute techniques, Marnory - In Memory Of (sens Yun (1996) to a tautiv conceived work for instrumental trip, making

ingenious use of the fixed tuning of the piano against havering string microtones. There are more supple tempers for she and fixtes in Birds Fragmasts IV (1990), and the disc climates with a meety plane ministure written in honour of Pierre Boulez's 75th berthday Mauricio Kagel/Alfred Schnittke

Pigno Tring

Mauricio Kagel and Alfred Schnittke seem unlikely candidates to bring together on CD. but the Light-Top Writter explore the pair's respective dialoghcal relationships with classical tradition in this superh disc. Kanel's First Piero Tro (1985) decenstructs Schubertian gestures so that the syntax of classical protocol to longer functions. The detectment of the performance adds to the asychological chill. Kagel abandoned his Second Plano Trio mid-phrase when he heard the traget news coming from New York on 11 September 2001, but the music already feels ominous. The Schrittle slams chromaticism agents munty tonofity. His not at Kaged's level. but is stimulating prostheless

Giacinto Scelsi The Piano Works 3

The third instalment of Mode's cycle of Sceler's plano music surveys his early works for the instrument. The prayint Aki Takahashi was one of Scela's planets of chalos, and sympathy. Sonete No 2 (1939) uncovers.

Scelar's Remarks; roots, but the obsessive must pay over not much maneral in Ke (1954) mark a harmon point towards his mature style. The primitivism and quick costume changes of material in Cinque (neartesimi (1953) remain effective, and the disc ends with Un Advez a meditative mid-70s composition.

Donaueschinger Musiktage 2004 Germany's Donaueschingen Festivel is where Central Europe's contemporary music elite head avery October to check out what's naw and who's on the rise. The 2004 festival recluded the premiers of UK composer Rebecca Saunders's Missata - a rebash of gestures loosely connected with Bernanic anast Dutch composer Michel Van Ber Az's Second Salf steps outside of what an orchestral piece ought to be by building a conversation between orchestra, solo string quartet and electronic samples. The disc ends with Pierland Billione's Mary De Leonards for four automobile springs and plass, an inventive piece that puts the microchip into Loss Harriston's hunkward percusation ideals.

Kate Westbrook

The Nijinska Chamber Bromsteva Nijmska prined Serger Draghstev's pronouring Ballets Russes troops in the early years of the 20th century and later became an innovative charecorapher in her own right. Dunna har lifetime she was evershadowed by her brother Vasley Niersky British lyricist and vocalist Kate Westbrook has built a rectureaque theatre piece around Nijmska's later years as she looks back over her career and life. Mike Westbrook's music restorts. itself to sale according overcoming the constraint with a palette of textures and harmonias which deftly evokes a long gone past-Rite Of Spring soundworld. The range of intimate soliloquies and scenes on a cinematic scale, while accordionist Koren Street sustains 60 minutes of enerostic invention A unique project.



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from water, blurring the line mentation while re-appropriating Indian Classical, and showing the lost link between Kabuka theatre and electronac music: "Lying on the floor..." is a world full of psychedelic and synaesthetic environments

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a collection of old melodies handed down through generations, each one is divided into short melodies called easiety, then divided into twelve

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delicate beauty partially obscured by now electronic sounds. This is glacial music reinterperted WWW.RECORLABELRECORDS.ORG



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Outer Limits Reviewed by Sam Davies

Wang Changeun The Mountain Swallowing Sadness

SWS ROSA CD Shanghai resident Wang Changoun's debut for Sub Rose arrives swethed in melancholy There's the title, the or of transvence in "Grand Hotel" and the backstory of the second track, "King Of Image 1965", whose source material is the soundtrack of a VKS recording of an engrymous stranger's funeral. Changous, though, is pictured on the CO's reverse smiling happily. And sust as his orm runs counter to the mountal streeschere. "Grand Hotel" greaters a similar socianosimon with a roaring soundfield akin to a let engine acceleration and deceleration. The riscosoon divides itself into a series of smaller sections in which Changeun explores the finer some detail of hum, hiss and buzz. The found sound of "King Of Image 1995" completely changes the tone and technique. Most of the track consists of nurs charting. and Change up's decireon to leave the last

sound unadotted gives it a strangely

celebratoric rather than intrusive, feel

Formication Pieces For A Condemned Piano These are pieces not just for, but formed from, a condensed press. The members of Formication chanced one night upon a prano, left for dead in a pub car park. The instrument had already been 'prepared' by the effects of wind and rain, so that its swollen keys couldn't be oleved in any standard way. As such, the sounds here are already those of an instrument being played equiret the grain of convention. Formication later worked and reworked the recordings into Pieces For A terrent of furious protest Candemand Purps processing the material so. that at times its source is unrecognisable. The attack of strings being struck disappears into slow waves of pure reverberant texture

Francisco López Hotitled #164

Absolute Noise Ensemble

In 2004 Francisco Lépaz took part in the Boussels Sore: Matter project. The narticipants made held reportions of the streets and spaces of the city, which Lopez has now "mutated, composed, recorded and mestered" into a single 73 minute piece, Untilled #184 The greiny textures produced the common signifiers of urban field recordings, but he still creates on unconny and pridoly sense of place. It eases its way slewly into carshot with a series of depth charge booms, muffled and reweberation. which powerfully respect an illusory space of architecture. Windy gusts of low-frequency. sound basis to renderwate and unusually for López, some rhythmic punctuation is audible in the form of impurises tarriers. Linear enters smaler territory for much of "Untitled

Serie Microcrosmano", part of a two disc set under the bonter of his Absolute Notes Ensemble Guter recordings collected between 1992 and 2003 from 32 contributors (Elliott Sharp, Oren Amberchi, Alan Courts and Lasso Marhaug among thorn) are from which Lopez builds a remorseless first disc features five "Untitled Sonic

whapped into long folds of atmospheric static constants with almost choral country as The Metagrophisms", each recorded live at different events with a host of different colleborators including Merabour and the Mean Lactor Orchestra It makes for a far more diverse set, and its turnultuous switchbacks are a good contrast to its mesolithic companies

Christian Marolay

Guitar Drag MEOR 12" Gutter Drag is a video greee first shown at Sonic Boom, an exhibition of sound art at London's Hayward Gallery in 2000. A Fender Stratecester is tied to the back of a trick-up truck and dragged behind it at speed, producing an unearthly electrified numbling and setting up potent cross-patterns of symbolism. Tapping into the rock methology of guitar abuse, it also raises the dark spectre of racial violence in the American South by alluding to the nurder of James Byrd Jr. dragged to his death behind a truck in Jasper County, Texas, 1998. Releasing just the heavily linked to visual reanography, but given Marclay's trademark use of turntables, it's elec apposite. Shorn of the visual content, the audio here becomes all the more powerful. the undertow of violence building over into a

Mattin Sonobook 3

Songbook Joantinues Mettin's tanque in cheek forevinto instant sonowriting, a project that sounds botter when condensed into the does in practice. Composing on the spot. Martin sims to use sone structure to demostify improvinged to interregate the formal chobes of rock and pag. It's eq. ambitious but risky attempt to have his structural cake and improvise it too. The songs possess a charm and an immediacy bore of Mettin's strict recording rules (direct to hard drive through a legter a built-in mone unmemorable as songs, and sparkless as Improv. Mattin achieves the inverse of his intentions. The set stoke up in the second half where his muffled outer is accompanied by cells rather than elector basis

Metalux & John Wiese Exoterio

A crunchy unkyard assemblage of nees fragments from the prolific John Wess, in

collaboration with electronic primeles duo Metalor. The nine tracks circle various sectoring pulsos, created usually by looped sonic debris patribas of owndrives forces, or a spipper of space drum. Vocals with a muffled, lallaby-like self-absorption drift sparsely through the tracks, amongst darke conglomerations of sound abuse as well as

more open, well-lit passages, giving Excepts an off-key sweetness which sits well with its atmosphere of decayed analogue sounds. **Gabriel Paiuk**

Bes Extensa In his liner notes for Res Automa, Gabriel Paul declares his intention to use the Ambient stuff of everyday life, sounds which don't carry a "traditionally codified expressive meaning but rather an emotional register" they "affective characters". Res Extenso's 38 minute tape piece is thus built from a kind of types of maternal sounds which easily on unnational in developed secures the buzzers of fridges and monitors, the accustic detritus of digital error or analogue imperfection Modulating subthy and demending concentrated listering, it's both conceptual and perceptual. The fistener leaves it attuned to a different spectrum of sound.

Tomas Phillips & Dean King A Travers Le Bord

Tomes Phillips and Deen King have goerated since 2000 in the Eto Ami due. They're billed superately for A Travers Le Bord, whose title Phillips sees as an interpretation of the presiding principle behind the work a 'crossing through' a barrier or edge. Phillips uses sound material provided by King and aparse touches of acoustic instrumentation to set up an over-evolving series of cellular vignettes. From insectile burz to crunchy clicks, warm digital resps like struck matches, and tones patched almost beyond aud@iftx. restioss change is the constant here.

Besuscitation

BLOSSOMING MOISE CO Associtation is a delirotion of pieces produced between 1998 and 2006 by Randy provides the new sonic material, and Endo applies his brend of electronic noise generation. Endo has previously made attempts to bridge the gog between noise and 10M with releases like 2003's Bricks And Morter, but rether than carving anything rhythmic into or out of Yau's contributions, he sets up usened centrasts between outches of low-level pains purpur and publishing newer electronicss. Yau's solo works often deal with the obveinable of the human voice, and it is

his improvised vecals that give the 13 tracks a

continuity smid the flying shards of laser-fire

interference and replecking electronic guts

Santo Subito Xavier ACCRETIONS CO

own homemode instruments, which he dubs "Bubaphoness". The two describe these pieces as improvised accustics, though there precomposed material. Xevier demonstrates their impressive sense of musical organisation. The migretonel degrees of unison notes are what feachage the pair, and they play with them through multitracking and a close doubling of each other's parts. Parallel lines of tone sway fractionally in and out of promptly sparking all shuddened dissonances. The organic timbres of the instruments acquire on early draw and the results are sturning a warm, lummascent

Sacto Subito are the dup of Mitton Cross on

violin and Steven Dve on bass cleaned and his

Tetsuva Umeda IMPROVESED RUSSIC FROM DUPUN CO. Experimental is a term all too easily abused. But sound artist Tetrava Umeria's debut is unarroughly experimental in that it documents a process of observation rather than a performance. For each of its nine pieces Umeda constructa scenarios for everyday objects and harsensade equipment with carefully controlled parameters and records the results. Typical of Doket are "Ar Cut", in which a rotating for with its blades regioned produce cycles of feedback, and "Shapes", in which the sound of bottles rolled on concrete is moved with the sound of aleas shards bauncing on top of a subweefer feeding back. Umeda uncorths tearning microcosms of crackle, hiss and whistle, but elso neckets of near-maudible sound

MS Waldron/Steven Stapleton/ SB Sigmarsson/Jim Haynes/ RK Faulhauber

The Sleeping Moustache HELDN SCHRSONLE CO This is the kind of collaboration that can throw up all marrier of distracting questions as you try to pick out the standard moves of the participants and magine quartly how they worked together. Waldren usually operates as irr. app. (ext.), a group Facilitation is loosely connected with, white Signarsson is a member of electro-absurdats Stillappateypo Wire contributor Haynes sums up his musical activities as "rustine things". Stopleton's influence is perhaps the most merked. The the provork and titles are corrupted and subverted into disturbing atmospheres. correlates with his surregist and absurded outinus as Nurse Web Wound. Within a track such as "A Little Act Of Facilities Only Brutine" the sound scenes the five create are so substantially densitured that the title

reference to the everyday or quotidian

soquires a nice irony.

The Inner Sleeve

Artwork selected this month by David Tibet







Ramases Glass Top Coffin VERTIGO 1975 ARTWORK BY DAVE FEELD Uriah Heep Demons And Wizards

PAINTING BY ROCER DEAN I was been in Malaysia in 1963. That was my Possifice, and every firm I so back it is still Paradise. And now note another Paradise frend

One monsoon day it crept in on me that I was English, and that there was a world of other fascinations not to be found in hanging beautiful colonial Sunday school. Although, as soundtracks to the films The Alexo and Jasus Christ Superster, and Julie Felix opvering Bob Dylan's "Masters Of Wor", these were all secondhand passions that I found in my parents' record cabinet. I started to become owers of pap music, whetever it was, when my mother began singing "Blowing in The Wird" while hanging out the washing. My knowledge of pap was really what blared out

en my house in Perak State: Tamil, Chinese and liess often! Maley music - beautiful, indescent, transient and incomprehensible There was a shop in look, the nearest expensive imports, or usit pay them to tape them on a cassette for you But as I hadn't a clue as to the comes of the groups, or what sort of music they played or even what sect of music I would actually like, what masmarked me were the sleaves of the by Scand Funk - one had a phoenix on the front (badly payned, and not a patch on another with them all dressed up as old men - or was it covernon? (Obviously of no interest to me - why would I want to listen to a pop record by old men or covernen? Why would arrespect And then on the wall I saw it. Medical threatering expensive furthering by was Demons And Wigards by Uniah Heep And next to it another classic cover - subtler but with a much better name for the group and title for the album [though I ween't sure,

at that stage, which was which). Remases.

in a dentity transported to feel to it from the radice. Since Top Collin. That was even more evacative to me than Decrons And Winera's it. had a word suggesting death, and an obscure phrose qualifying "coffin" that made me even more excited, not to say voveuristic, it had harse-beeded nebule. When I paened the steeve I couldn't believe what I saw. The Heep album had been a pictures of the cross in the studio and a truly disciption comment about the album by their conswitter the wonderful Ken Hensley - "Although the title would suggest it, there is no megic in this elbum it's just a collection of our songs which we had a good time recording " Yet inside the magical bird havening over a purple sea with a hope planet surrounded by smaller moons, and with a man and women's face in the planet - the faces, I presumed of Remazes themselves. Above it was a assistant that made me think of my favourite banks. CS Lowes's Norma series, The Lord Of The Rinas and the Bible. "The dreamer deserted the dust rose up and walked. But when the dreamer woke up did anyone tell the dust?

And I fell - And sters like dust covered me."

Writing these words now still send citilis through my body Sadly, as the Rameses was Unah Heep Iwhich nonetheless Heve dearly to this day! But the Pamasos stayed with me coveted but couldn't afford, and honce of the whole trapedy of the prepalescent consistor - "I went it and want it new!" Gradually I forced muself, subbly to forcet about it. Then about five years ago I had a

yand dream in which I bought it. So when I been long missed loves that I had never truly forgotten. I bought everything I could find by them, and still do. To be truthful, their first album. Space Hymns, with a beautiful cover responsible for Darsons And Woonski, is for better But Diver Top Coffin remains for me the absolute entitions of what music aboutd be mettable, insuplicable, unpredictable. youth. And packaged in a de luxe gatefold sloove with fantasy artwork | David Tolet is the founder of Current 93, whose Black Ships Ate The Sky is out now on Durtro Journs

Print Run New music books: devoured, dissected, dissed



Public Enemy

The Vinvi Ain't Final: Hip Hop And The Globalization Of Black Popular Culture Dipannita Basu & Sidney Lemelle (Editors)

Deep into his passionate easily on the "deathering stances" around multi-everything British Asian rap group Fur/Oo*Mortal, scholar John Huttyk asks: "Why write on music when death and destruction rain from the sky?" The question. Hutryk ecknowledges. is nother ally - why do envilling at all, short of working on that death-from-above problem? But his ambude is a serious one, and there is a sense in reading his and other assays in this volume that these issues - war, colorsalism, rectam, defunct economics and sexism - should never be forgotten, whether you are the journal or the journal at The World Ain't Final, edited by Diparrita Basu and Sidney Lemelle, is the latest attempt in the still growing field of highes studies to widen the scope of these discussions

amplifying this doep concern for the political to a clobal context. The Most Air's Rival is an inspatiful but largely humourless book, and therein lies the problem. If the exercise of deploring the bullet-riddled 50 Cent's perforation as marketine book seems tred in a local context, consider what happens when we take these irresolvable questions to the world's stage. There is cornething about 50

Cent's music that is appealing beyond reason or economics. It is a force of attraction; be wross cosat backs. This wasn't always the case. Throughout

the mid-90s one parely turned on the radio to hear highop's most interesting minds at work - but in 2006 we find outselves severely comprensed. Jay-Z and Kanya West shill rap is the best sounding thing around and it is truly exciting to see independent levends that seron of compromise - that the line between good and bad is as confusing as ever - is something that complicates Woods neid approach to assessing the bigh stakes. name of hinton abroad

Robin Kelley's fine foreword identifies some of the trickier points of this debate. As he astutaly observes, it is imprecise to say that higher is "going plobal" - it is, after all a culture sprung from polygict neighbourhoods and immigrant enclaves blighted by post-industrial neglect. And from the moment that "Bapper's Delight" and WSM Style found oversess distribution, hyphop relinquished its secrets and charms to the world. "Fach locale embodies a kind of globalism," Kelley explains, before launching into a fescinating discussion of why the

lack of stress accents in the Japanese

applied to rhyming verses.

The book that follows is divided into two sections "Growing To The Viryl Stateman -Pao And Hip Hop In The US* and "Rap And Hip Hop Groove Globally" The first half collects various assays (mobile) to two by indeed curnalist Murria Abu-Jamail, poems (by Umar Bin Happen of The Last Poets) and an enterview with film maker Bachel Resmitt The results are scattered. Besu contributes a socialogical study of two "invisible" members of the working class and their futle attempts to

hiphop moguls. White her analysis of American process habere the pair ends uplies fine, her knowledge of hiphop notregon purchis leaves. something to be desired. It's power made clear reactly what her informants did for were trying to do) as hiphop businessmen and in the and their now stories are inst to a larner narrative of "internal colonisation". (She also misidentifies promalet Bakari Köwena I embedded in orbits fike Rakim, Mos Def and Falls Kuts, while Enc K Amold's essery on the history of Bay Area hiphop is interesting, but

feels incongruous The second section of the book is more "rincal" sespes throughout Furnae and Asia Annelise Wunderlich's "Cuben Hip Hop Making Space For New Voices Of Dissent" is one of the stronger proces here, perhaps

because it dispenses with the pri-the-apot theorizing and finds enjoymen in actual passie. Wunderlich offers a thorough and engaging frontline report on Cube's state-run hinton successakes including the Havana University professor-turned-producer who dozens of youngsters whose dreams don't result in anything material Sidney Lamelle's nuanced "Ni Wasi Tunakwenda". His Hoo Culture And The Children Of Arusha" fits beck and local 'bonce flave' requers with name It's introduce to consider why the scaue of higher and globalisation so asseals to

scholars and artifests Perhans it is because many observers feel that the music in its flashest, hugest incernations, has lost its way and it is up to the rest of the world salectively ngetalgic youngsters weared on the influence of Public Enemy and a to effer the corrective. This is a disingenuous page. Higheo will community to seep outward whether we like it or not, and there are expects of that movement that don't traverse the borders of nation states or the contours of economic ideologies. Until scholars begin doing work sensitive to these issues of affect and pleasure, the study of higher's continued global expansion will be a song in

Sync Or Swarm: Improvising Music In A Complex Age David Borgo

CONTINUEM HEXACO ELS SO On the dust tacket of Sons Or Sources Evan Parket some of whose recordings are discussed in the book declares. Tam pleased to have had my work subjected to such rigorous scrutiny and I approciate oil the thinking David Borgo has done in an area where it is almost impossible to make any counts unconstanted etytomast". All four nuffic which follow this quotation are written by American academics in one fell sweep the constituency for the book is revealed - fellow American academics and praduate students. The author is an Assistant Professor of Music at the University of California, San Deego But he's also a working musician, and overy new and then be acknowledges. perhaps from personal experience, the better versal embaryled in the last east of Perkar's statement. Sync Or Swarm is, quite deliberately non-contentions and man though Borgo has his own musical predilections - towards free jazz rather than free improvesation - he remains studiously non-partisen throughout. His even-handed

What Bergo principally does in Sync Of-Swomm is agaly stone to the practice of their interconstance, and with no little succession. Using interaction from chaos thory—sinconfinely-decoder in which interactionally around interaction and unpredictable behaviours can ottoe from enteractive to characteristic interasystems prosed on the algo of chaos. And systems prosed on the algo of chaos, and systems prosed on the algo of chaos, and systems provided in the algo of chaos. The complete an trubump?—he in miss the close that the amprovaments, eager only group.

approach is admirable, but it lands a certain

blendness to the enterorise

ordinate their insvenences and organize their sociates does much to believe what is allieved to ear much to believe what is allieved a strong organized. Problems introduced their sociates of period to the strong organized their southern organized their southern organized their concepts to human, and organized mixtured, behaviours the propility, for example, obligated to downplay or ignore faccoust that confirm with his schema—publicy, necessaries, deviate behaviours, for and contractings. Refusioners and on

occasional strategic parrowing of focus is. alas unavoidable The CD that comes with the book contains Evan Parker's Consc Sections 3 and a live, Rivers Tre (plus trambonist George Lewis). The Rivers material is worth having in its own ciebs, quite, pourt from the uneful cole it clear. in the book But a hefty chunk of Berga's analysis is dovoted to Evan Perkor's savaghory. in perticular his solo music and the "healing" of the Cartesian mind-body solt. Always on interesting and percentive interviewee. Parket presents florog with nome smelul applicates. as well as information about how his solo music emetres from a combination of social philosophical, physical and intuitive factors, though these coarse to be nothing here that he hasn't covered in previous interviews.

Borgo picks up on Parker's music again larar in the book, expending the scope of the argument to include Sam Bhara, The Art Trenshibe Of Carego, Planse Referencia and Derok Bailey, whose methodologies, it has oo be sad, stand on describely again from one another as the stobies on Easter Island. This up, in fact, one of the book's failings. Bithough American live juzz and English from

e, mind c feet on me could reliefly assessing American free para and English free improvements assessing similar, they read, into children and different language as English Falling the different freely and the condition from an advanced freely and an advanced freely and an advanced freely and an advanced freely and an advanced property and an advanced and an advanced and an advanced property and an advanced an advanced and an advanced an advanced and an advanced and an advanced an advanced

metabar of rowe leaving Allal, as one is obligate to all, and with inference to dishipse to the American Conference Good, this is a book about improvatory about improvatory about improvatory and to can it. It is a distant, carefully, before and to can it. It is a distant, carefully appear and to can it. It is a distant, and the allal about a distant, and the allal about a distant, and then all the allal about a distant and a dista

Music Downtown: Writings From The Village Voice

BRIDE SHELFY

yle Gann

New York City's uptown/townsteam diskide is a primardial crie, as demonstrated most clearly by the old baset. "I never ge a bove (or below) 14th Street", Upower is where the oilty's operagons and wither-westlifts and patheos kive, downstrown has been borne to a long line of radical, égater les bourgools movements from the Becos to the hippies to the 80s norse.

Within the 'classical' music world, far from being a there torf noughble the entransdowntown distinction is generally significant Music critic and Wilage Voice columnist Kyle Gann, a longtime chronicler of the downtown scene, has found it important enough to come highlight in the title of this collection, which branca topiether nearly 100 reviews, interviews and thinknieges published since the mid-life. Garo describes the downtown movement as "a deliberate resertion of Untown elitism." including "the treedes, the prosessium stage, and. the internal framing devices of classical music itself'. Musically, downtown's pioneers were rebelling against "the artificiality of the 12-tone row and its attendent. pinch-set permutations, preferring more 'natural' orderine devices such as chance. machine logic, natural numbers, and the bermonic series"

For Gene, the importance of downbown is largely a political issue, a response to the corporate domination of outbure that had begun in the Ste and was as a peak in the Response mid-8b; "Downbown misse;" Gene writes, "was a depty felt and collective response is an oppression exception." cultural situation" – a response that surely would not have come from the culturally conservative and economically

secure untowners Nevertheless, despris Gazz's noble efforts at nation this particular bank of in he to the well downtown mass: today eludes tidy definition, a fact illustrated by the raging interviewed or otherwise written about in these collected columns not only Mikel Bruss Bohart Arbley SEM Engageble Morton Feldman, John Adams, La Monte Young, and John Cage, but also Christian Marcky Diamanda Gallis, Glenn Brance, John Zorn and David Garland, Gann's documenting of the scene, whotever it is, has been tireless. his writing is thoughtful, informed the ishimself a corposer of some renown), and respectful - he clearly loves what he writes about, a fact appreciated even by those he has given unformunable reviews More valuable than his columns, however

— in all famesis, how many concent provious retain their ungents (by seer later?)—we has thristigloose, Formatethe, Garn has filled account from the color with them Perhaps account from the color with them Perhaps account from the color with them the color with the color with

While many of Gent's potahets are almod at easy targets like conserve culture. Broubleaus, resided faroceptism and classical music spate, ha occasionally exces-Itheral coadership which frankly makes for much more samulating reading in "Dump The Multicult", written during the multiculturalism frenzy of the med-90s, he bemoses the occurs when artists' gender or sexual orientation are emphasised above their art. reward) whites who play 1922 or sing Indian races. African-Americans who write string quartets, or Asian women who get educated at Columbia and write postserial assenconcertos." This seems only natural coming from a champion of real diversity, the land that has been thriving in the contemporary music scene on its own for decades. DAVE HANDL

The Velvet Lounge: On Late Chicago Jazz

Gerald Major

Outwalk MINISTERITY PRESS WAR ELT 98 In Marcel Provists & La Restrective Ou Temps
Parks for the tested of a selective calls for the sested of a selective calls for the sested of a selective calls for the sested of the selective calls of t

the Obiocopi pace but rean by assiphonise. The Anderson, and the enterosal climax of the look firsts Major sitting thate; those control of the manuscripty by Anderson the assigned with a manuscripty by Anderson than a sample wide to the pace of anihosopen man a sample wide to the pace of anihosopen man a sample wide to the pace of anihosopen man as a sample wide to the pace of anihosopen man as a pace of the pace of anihosopen man and Major can not be received if anihosopen man and Major can not be received. The sample will be an anihosopen man anihosop

model text and opportion in the categories. The whole Country The Country The

improvisations outwards, is testement to the journey he's made Tem Stopperd once claimed that "of all forms of fiction, autobiography is the most grotutous", and at least Majer is upfront. He armits that his account of American's arrest is partly hearasy picked up from a friend who want to tun a brokehan in Chicago. who ence knew Ammona's wife "My account will only be a partial one," he writes, "the version of the story I heard and have remembered and imagined for many years.... a distant hero or celebrity but mostly a commanding, disturbing presence, a power in my world." At these morroots, Major's writing takes on the air of a Peta Senger or Woody Surbrie ballad, as though recounting some long forgotton story of old town America. It's a curious approach, but one that works wall When Major begins to relate the power of Elvin Jones's drums not only to a childhood game involving a circle of friends reaching each other until the last man was left standing, but also to the colours that Arthur Rimbaud attached to yowel sounds, the reader must include him. But the lineace he draws.

between pranists Andrew Hill Thelogicus

an obvious connection, and one that few

like those that make The Valvet Losego an

engaging and absorbing read

PRILIP CLARK II

Mosk and the Chicago blues sceen is not such

jazz writurs are mathfied to make. It's insights

On Site Exhibitions, installations, etc.

an albine cansum, and a subsequent

Central Park, Using dry ice, light and an

restoring of the expedition held in New York's

A few floors up, musician turned ertist/

placed on the accompanying programme

including Comeron Jamie's video Krasky

Klass with a soundtrack by The Malvins,

performance in which Jamie was joined by

for expending its original focus of American

curators come across with even a tengential

This year brought few surprises, and there's

correlay school-les of the film and parlemance

programme, not easily accessible to the one

art to include any strong work that the

relationship to the order's US gressings

the speaking suspicion that some of the

best works remained hidden away in the

which was counted with a neo off

The Melvins and Kein Haino

LINN DZUVEROVIO

of screenings performances and concerts



For some time, the Whitney Bionnal has had

Whitney Biennial 2006 MILITARY MUSEUM OF AMERICAN ANT NEW YORK, USA

a soft aget for sound and performance Cody (based around the topography of the besed work, and this year's emphasis on tsland) and performed by an orchestra with zones between performance, exhibition and event (hence the title Day For Night) made than the oxpedition must for an even more inclusive curatorial acenda. Curators Chrissia Hea and Philippa Verona fån maker Jim D'Rourke showed a threesought out collaborative ventures and prossscreen notalistism. Door, developed from media works, mytting occurs with ambiguous D'Roucke's descarded sound recorden of 15 years ago, which he "mode peace with" identities, posing convoluted authorship middles. The resulting exhibiting earhared 101 when he receptly sturbled upon it. True to artists in the official line-up, but the overall his experimental film passions, O'Rourke's spece was drenched in saturated him loops number may have been double, given that of doors closing at rhythmic intervals, some of the styled groups such as The Suvero and the grassroots network Deep Dish nghi. Never allowing for the gaze to settle TV chase to curate their own 'shows within on one of the screens and creating a disorientating time delay, Door was n the show', mylting numerous editional artists. to take part disaminaly simple and effective filmic and Several ambitique multimedia projects: sound environment. Much emphasis was

were detted around the Whitney's four floors. A darkened theatrical installation titled Don't Trust America Dear Thirty-was a vention of a rack opera puppet concert conceived by an all star line-up including Dan Graham, Tony Oursier, Rodney Grahem and the prosp Japanther, which was performed several take on America's obsession with youth culture, saw a cost of brilliantly crafted puppets play' music by Japanther and perform a sery-narrative intertwined with knierdoscopic effects and psychodolic visions. Perhaps the most successful in the balancing act between an event, film and a

concert was Pierre Heresbe's work 4 Jeurosey That Wesn't Dri show was a single screen Antarctics in search of a mythical creature,

thread While the sanks of The Scratch Brokestra included the members of AMM, Groanum's Bayed Jackman, composer Michael Persons and, more obliquely, Brian Eno and Michael Nyman, one of their aims was to champion

the role of the emeteur in music making Encouraging each member to keep a Scratch Book for recording their compositions which were often craphic and text scores requiring a good doal of ingrovisation or incorporating Russis-like performance elements - implicitly enewed away at the status of the composer in society. Similarly, a tour of willage balls around the UK was a not always successful attended to take this music out of the art house and into the sticks:

Pilarimage From Scattered Points LONDON, UK Director Luke Fouder's third mover film is an artial exploration of The Scratch Orchestra's short life (1968-73) that combines documentary and found footage along with modern day interviews with the participants. Throughout the production's 60 minutes the chastly. disembodied voice of the group's leading architect, the radical composer Cornelius Cerdew, serves as a connecting nametive

original score developed by composer Joshua The film succoods in vividly capturing a sense of the group as a fountern of ideas about the function and method of art and a group bent on exploding all traditional notions of what music and performance is about Fowler filts the comera, plays with gramy



versus high-definition footage, varies the page of editing, cross-fades and progressively usewass voices from moving image. The resultant run us is a beautiful, blissed out confection that that dazzles with the liberated imagination of the orchestra and then goes on to explore the conflicting debetes within the group as it becomes progressively politicised and disintegrates. Fowler bucks the trend of mainstream music documentanes that insist on taking a dispessionate, artistically the principles of improvisation, experiment and arcument that are the essence of the music by using them as the methods by which he constructs his film Crucially, Pilorimace leaves a lasting

impression of unbounded creativity and of debates still raging. Its visual allure leaves a tests for more while intellectually it rouses the enquiring mind. Let's hope John Tibury's long-awaited biography of Cardew comes soon enough to quell the hunger PHILL ENGLAND



... How does one operate as an older artist, especially when one's original nomenclatura performance - is outdated, over redundant, and one still embraces certain ideals which probably have little context..." These words open Arms Bean's Autobitsony Shadow Doods. a book published on the occasion of her recent exhibition at Matt's Gallery. This combination of self-reflection and honesty by the London based artist is not just disarrano, but elecproves productive. The exhibition and lades 20. videox in which Read restaces performances. propelly made heavyen 1999 and 1974. While nincas bis Sac Saw in which she burns wraps and saws cassette recorders, recording their distortion and looping it, have a simplicity of expression that helps them moretain a

certain level of contemporareity, most of the works sweep too entancied in a direct and conficit problematication of the cale of the (female) body according to parameters typical

of the 1970s Awers of this historical specificity, Bean arranged the showed the videos within an installation in which the TV monitors became sculptures, with coloured ribbons that connecting one monitor to the other, provided physicality. This, together with the cacoobsery of sounds that filled the space, rendered the third-band imposs (as recordeds of a restaunal yand again.

Caritatily these were more word than the parformance with which Bean, in collaboration with performance art due The Kipper Krés, closed the exhibition. Titled Winkey Wiskey, the piece was a four-hour daragonal one in one another in silence. The text that was presented to accompany the piece offered a nametive of consciousness and sublimation through meditation that seemed to have been written by people too sectous to be more: yet at the same time blase. Here, in contrast to the rest of the show, Bean's awareness of the exclusionary of but work didn't stop her from continuing it without truly petting it PARLO LAFUENTE

On Screen Films, DVDs, etc.

Tresor Berlin: The Vault And The Electronic Frontier

DIR MIKE ANDRAWIS 2006, 61 MINS More of a shearmened than a club Berlin's Techno hangout Tresor graw from an illegal nightckib into a symbol of the Well's disintegration, a tempble focus pores where East and West could pool their creative energies. Launched Morch 1991. the club finely evergrated in April 2005. on the 1930s deportment store it had inhabited was demolished to complete

concrete regional coment As well as the end of an inspecty couler club, known the world over for its Berlin-Bryound brand of dirty mondy Techno, the closure of Tresor could also be read as the end of on ore, the brief has finalished period where the freedoms of Germany's catachysmic results. Uninhabited buildings in newly demilitarised zones, free from regulatory constraints, offered unprecedented lulyale s'actionne own a rol settient open explorations into art and music. In fact, Tresor started life as the underground night

UFD, set up by the Interhalt label, which used a collery as its front-end activity. Make Androvers's frim is an attempt to destithe history and significance of Tresor into 60 minutes. Taking its cue from the club's own distressed looks (based in Worthcan's becoment, the concrete-lined old vault was

never refurbished, its founders preferring the dank environs complete with abandoned sefe-deposit baxes lining the walls as a backdrop to the music), its amateur hand-held feel as it lounches into the goening interview with the gernelous, dishevelled founder Denth Treson Heosmern, is no doubt defiberate Andrewick statering assessed when filming

the club in action conveys the excitement QJs. experienced at this fifthy punk years. Hardly a pretty sight. Harsh music, sweet dribbling down the walls, rusty steel bers conceeling the DJ booth. The stink of sweat and boose cozes out of the documentary. But this only reinforces Tresor's position as more 'modern' than any of their sleek competitors, it reflected the true spirit of Techno - e music, like punk rock, hell-best on creating new unheard of scree - which a "futuristic" gleaning, stands

steen could never commu-



This is fightly added and packs a lot into its time limit, picking up interviews with some of the club's more important fulls and activists including the UK's Cristian Vogel and the US's Jean Atkins, plus unique footage of Timothy Leary giving a lecture to East Berlin students at Hegemann's behept. It gives a powerful insight into just what made the club and its fens stay so stubbornly lovel to this club even if, as Yogal admits, "it wasn't the most corriortable QJ booth in the world, what with chunks of the cesima falling on the decks, no air and constant strabe lights in your face".

it's a shape, then that the ending is rendered rather flobby, featuring a number of yearons taken from loved-up revellers at Berlin's internous Love Parade, which include some embarrassing "pro-girl BJ" quotes completely at odds with the main thrust of the Mm. But no matter. While Techno fans most pertainly won't be disappointed lyou'll need peralises for the film, never mind the clubit. this is a fascinating insight into a club, which was never just a location, but a living microcosm of a unique period in history SESANNA GLASER

P.I Harvey Please Leave Quietly: PJ Harvey

We've been writing for some time for a film that captures the transpressive brillience of PJ Harvey's performances, and, sadly, director Mana Mechnacz's isn't it. A collection of tour footege and backsteps associates culled from Hervey's US tour connecting her Uh Hub Har album (2004). Please (ease Quartly certainly becon with laudable intentions. Both Harvey and Mochancz who share a working relationship that goes back 20 years, were keen to avoid making a run of the mill concert film Good idea, but the resulting DVD offers

Insteed, what we get are 15 sones shot in stadium-size glos along the Uh Huh Her tour, it's not bad the orind of "Down By The Weter" and expectedly "Gress", the letter from 1992's still extraordinary Dry album, stand out. Mocheacr's eraction of accasionally

splicing the soundtrack of songs with footage be visually jurning it is as if a costame change has taken place in a nanosecond. Please Leave Duintly does contain a mildly entertaining 30 minute interview with the famously the DVD are literally just that moments. 11 backsteen portraits, each of according toly a minute each, of alternative shots of Hervey's performance is rehearted featuring "Meet Zo Monsta"; a glimpse of "50ft Quescrie" shot from the bank and given a grainy technic a since of "Bid Of Me". It'd be unkind to surprises that Harway's host work is habited her - these three songs are older ones - but, as for as this DVD goes, it's in these places. that Harvey comes brilliantly and briefly alive. As she herself says, "Performing is where the music makes sense - where the beauty

lies ... It nesses by on the eir and then it's cone." Precisely. LOUISE GRAY



Oxbov Love That's Last: A Wholly Hypnographic & Disturbing Work Regarding Oxbow

Oxbow are a raw, naked group Guitar, bass and drums (and occasional group) churn blues. Metal and point-rock into a awaltering stew of sweet and other bookly rusces. No Fifth-era Swans fronted by Disgrands Galas circa The Stope: They easy initially seem to be alreading the same often on locks busch and others explored in the late 1980s, but they've get something those groups didn't have frontmen Eugene Robinson, a black bodybuilder and semi-professional fightur who often spends the his underwear and the rest grapping with his cratch. Robinson possesses an unearthly, highatched how! that makes "Insylam", the COgoverno dust with a crosking Martagen Frithfull, an economy in proder rate reversely as her low, scretchy unice takes the lead and he shrieks in the background Still, this is extremely masculine music, in ways that the sneering phrase 'cock rock' cannot diminish It's fuelled by the same impulse that moles a

bar-room drinker punch the guy next to him



dead in the face, seemingly unprovoked, the his ex-garifriend's house for hours, chainsmoking and grinding his teeth. The CD compiles tracks from early releases like Fuckfest King Of The Jews and Scremade in Red The BVD offers two complete live sets end the documentary Music For Adults, which devicts tourno life as long stratches of tedium bracketed by outbursts of sudden violence An interview with the audience member who approaches Robinson onstage and winds up in an LAPO-style choke hold would have been entertaining, but no such lack. Robinson seems like an affable guy, but his tasts for combet is obvious at all times. His bendmetes, by contract, seen like manual labourers, unsurprising given the sheer physicality of their (extremely loud) music. Harrowing and decidedly not for everyone. Love That's Last toxons the interer/resver into the bottomiess sool of blackness (spiritual, not emidenzel, though Robinson could probably do a hell of a lob portraying Eugene O'Neil's Emperor Jones on stans or film) that is Oxfow's music. Solk swim or clamber out as fast as possible, the initial shock remiers unforgettable. PHIL EREEMAN







Finday regist locked off with Jebn Wall, the English electronic search artist and compose with an ear half amounty seating. On one of the rare occasions when his work has been publicly performed in Lender's Paccell Recruiwith all of the lights turned offl, he was so disstational with the sound the the requested the proce be played agains in the other tydamen the introval. Thus one occil financiar

resources of its creator's loudspeakers.

that even We'll humself was pleased with Bayle's Acousmonium

Birds's Accessmentars
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Owe of the measure that Will is alwayly regarded as a compare fol seasone have when he as seen of dynamerum host poors and visition that comes comes need and recy price temple. Cought with his remes our less award public that transgers the chipses of the seasone public that transgers the chipses of the seasone public that transgers that chipses of the seasone public that are reflectly appropriate public that the seasone public t

merely piano, of course), which was blurred to harmonic buzzes.

to humanistic horrows.

To have been a support of the support of the product of the support of t

Sunday night began with flutfy closels from Hans-Sociation Recordus. This German Sundan waters used of fine of mentionescape — a single take of closels forming and reforming as the visual society affects of the sundan There appeared to be appreciations to Casper Oxide Freefich-tels solition, but the most was put faith most impagi, memorshi, a directly engine of an ownership. Nor the constant project of an ownership. Nor the constant was put faith most impagi, memorship, a directly contained of an ownership. Nor the constant of the constant of the constant of the constant and the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant of the constant and the constant of the constant

jurning moment didn't lift the music from its fundamental torpor.

A different kind of stillness was at ususe with The Lappetites. This three liquids performers — Katle Metthews, AGF and Pyolio Kuwejma — ast more or less motivaless.

General II (2003). Her test composition for performance, this is a grade, force before performance, this is a grade, force between the control section of the relationship with conjugate stickly modelated prices withing around the latering paces. Virietase of this and a reportiese of creation send section the propriese of creations and because of the pace in more of through the objects expended to the pace of th

recomment members of Pacis's GRM, and his L'Expérience Acoustique, from 1972, was Acoustronium was used, in 1973. The piece makes brillars are of motiol possibles. with sound flying unpredictably around the room. The composition componers between the late 90s and early 70s. It was a lone arasion, at over two hours, but the correction systems a remarkable level of creative invention. The pieces were diverse dominated by electronic sound, but also adding in a football crawd, a duzying fragment of Hendrix, some Robert Wyatt vocals, environmental sound and more. The audience was made aware of how narrow and software-driven the terms of contemporary

FuseLeeds 06 watous venues LEEDS, LK

It's second time around for the biground festival promising "experiences in new music", and what better way could there be to start then to toke Loi Cookell and put hem in a skip? Fear not, fans of the venerable coprano saxophonist: this wasn't e Year Zero stratogy for encouraging younger talent, but a North Yorkshire, on this occasion with the skip attuated outside the city centre's art safety Virtually mustble inside his skip. Crobill drew a large crowd of both fans and sheen of theatricality over everything from guard nearby whose blazer logo promised the maintenance of "controlled space" 2000's European a recomission start but this year's eight-day festival seemed more exciting, more necessible to audiences beyond the serie but of Redio 3 inteners, yet siso more bold and ruik-taking. One notable

success was Many Hands a priced

pregramme of gipps music curated by SPNM's

Loads Corn Ferboare slaved boar to a rating

of keyboards, including grand pienes, honky-

tonk uprights and a celeate. Piscus included

Hard's own Suspets, where cavernous

Rolf Hind The avail Victorian grandour of

echoes came from pressing the pedals, and Karl Aage Recrusseer's from instrument Gentlang Richard Glover's new work Scootne was a simple yet thy/chriscally powerful exercise in bouncing a single tone between piames. If one problem remained from 2004, it lays

cortainty was the plunking plane inever

Sinforcetta. The event with the biggest collaborating names and most expensive excessive politeness and deference to erchestral convention. So whilst it was perhaps invetable that Harif Kureishi's collection of confessional monologues would be distinished by being set to Michael Nymen's relentlessly civilised 4/4 stringsweeping, the same Nymanisation seemed to effect others. Feithless's Sister Bliss ewapped sequencers for pleasantly unremarkable circling violas for Piece By Place, whilst a Johnsonsless Amony performed six sonos in arrangements by Nico Muhly Tellingly, the occasion on which these provided the most fitting foil for Antomy's melodrametric vegals was during an ericinal Mubby composition, which showed a engreement with the singer's own paterial

Luciely, Arve Herniksen's spot pointed to

where more challenging music could be

found, with Crossing Amooss, a parring with

Pieter Terragist in which literations in function tumpet projected control and graco over a bed of siding strange. Herniksen's sole gig the following favy was an amazing demonstration of her abilities on tumpet, secale and electronics. Starting by alsoping leng, harding hern treas, he moved on the harmones over his own derne, his multileyened secale moving from throat seaping to prayer colds or three there is the confidence of the defendance of the confidence of the confidence of the confidence of braid Rows.

bothed blowers, the same publish. Entire in the works, the same publish. Entire in the works of the Association's America, featuring West a strike Mers Colle. America, featuring West a strike Mers Colle. Sound designer Orne diseases of the Sound Association of the Sound Sou

Other acts in Fuse were less obsessly 'rew', but pailed in accouragingly large crewds. Vestern Mislan star Solf Kesta closed the featwal, his chansinatic group moving rock, task and griot mountal with energy and passion. The re-emergence of Vashit Buryon after Sayaers was warmly recovered, a ratio crewf learning in closer. to catch her delicate domestic vignettes and self-effacing intres. The same gig also saw surfaik headlarer Adem and support act Tuning blossom in the glow of audience attention.

As ever, there was too much happening at once to see everything, and friday reported a three-way clock between Man Richter, Matthew Bourne's remacining of Gleen Miller and Soire, the eroan event curated by the Touch label. Some unfortunately lost the battle for audience numbers: however those attending were treated to the full power of Lends Town Half's impressive rates Marcus Bandson's performance of Henryk Gárácki's Kastoto For Gross showed how the organ's towering chards and subtorranged numbios have not the fear of God into folk for meanly 2000 years. The moments when organs met laptops were loss successful BJ Nilsen's electronic manipulation of the chamber grown throw out some curiously sickly wavering tones, but little class while the awloverd improvestion Organise featured Nilsen and Christian Fernesz on Inchass. Cavidson on organ and ungers-looking tenor Robert Milner Nevertheless, it's a sign of FuseLoods's munity that its brayest failures were as

MANATURBO (NO

rack outle Fantomes and Washington dirgs veterans The Mehins have never previously somed forces on Brosh shares. LIK artrainers may have listened root to 2000's Iwo Millorstorn Monsterworks allrum straining to approximate a visual impression of that momentous occasion, but toright is the real deal, in full effect. The Melvins are represented by outprist Buzz Distorne and drummer Delle Crover, while Fantomas includes Lombando and bass wrtuoso Trevor Dunn. along with Pattern on sousals, acreams, growth oh, and electronics. On hand for signa texture as quiterest and locations Factories! Classic Melans dires such as "The Re"

and "Night Goat" provide a narrative book for those unaccustrened to the more outro tendences of Fantomes, But the real most of tonight's show is located in the Patton-led moments of orchestrated noise, most notably when the singer conducts the rest of the Not only is this viscorally impressive, it also makes sense of the 'Big Band' tag, with Patton aiming for the same degree of control over the mass; as his mentor and frequent colleborator John Zorn. This may result in a lack of spontanents, but the group charge in and out of penre with a bullish charm that proves irresistible Patton, Disborne, Lembardo, Dune and Stone approach their wode names of beast materials with unasharred

energy and enthusissen rather than conterns. thereby distinguishing their well-dislied act not from Zanza-assure ryotral extenticism That isn't to say that the evening is any kind of backslapping love-in. In fact, there's an instance of irradvertent audience participation that is both arrusing and illuminating Atone next Patton shets up for several merates while drummers Lombardo and Crover engage in an uncharacteristically delicate cyribel dust. Aware that the growd is fighty

and impatient for another bout of throatstredding vocal acrobatics, maybe even a sons or two, the sincer takes advantage of a nearby chair and sits out the hecking while the drummers tipkle away a smirk spreading over his face. This playful but pointed discisin for the audience makes it clear that Patton occupies a unique space in contemporary music, a space in which smarterthan-thou avant garde posturing meets the snotty ambivelence of US hardcore. Far from moment of penuine tension at a venue this spe, and a show this well attended. DOSEPH STARBARD





Dissonanze 2006 PALAZZO DEL CONGRESSI

DOME ITALY After four years of strugging with the lack of a dedicated venue, the Dissonanze festival took place for the second time in Rome's impressive Palazzo Dei Congressi, a building descened in 1928 by Adelberto Libera - one of the main exponents of Italian retionalistic architecture of that time. Mixing classical outlines with dering architectoric solutions. the palazzo is structured around a hugo cubic half 38 mores high and also comprises on indoor auditorium and an open-air theatre on the roof terrace, all built in white merble:

outine of its recent editions, a dancefloor oriented section, hosted in the mein hall and featuring crowd-pathering acts such as T Raumschmiere, Matthew Dear and Sven and Pigna People, a selection of videos in the auditorium, a more 'experimental' section on the terrace. The programme was announced with the slocar. "This is our visual respic!". which, as catchy as it might sound, proved to be oute loosely related to the diverse. qualities of the actual performences, revealing strong polarities within the festival structure - not necessarily a con, as it were.

A great deal of expectation was directed to the programme on the terrace, curated by Datch sound artist Edwin Van Der Heide. Here, a salection of short sets centred not so much on visual music as on a singular and intriguing idea of performance in relation to the body and the creation of sound through Most visuals, in fact, were poorly related

to the ectual sounds, and brought up the recurring issue about the real consistency of wifee orgiechoss in sound performances often empoying cather than enhancing. In this, sense, acts featuring an intom need for a visual aspect nerved to be the most strikes. of the lot, Take Yasunzo Tone's Woonded Man'ydahil, the Japan's oldest postry collection, dating back to the eighth century Starting off a pre-existing set of over 4900 ocems that were scanned and terned into customery 'wounded' CDs. Tone recod five calligraphy and bursts of noise in an intense and cohesive audity/sual performance. operating in a blurred territory between the fascination with arrang symbols and the

harsh presence of the sounds. As Van Der Heide stated, "The procramme is focusing on music that is sound, music that is space and music that is perception " No sound and immediate of touch - a focus on strong, plysecal agend expensences that would have proved even more effective in an indoor setting rather than on the terrace. where sound tended to disperse a be too much. Van Der Heide's ideas appeared best intermisted by CM Von Hausswolff's multiple sets, ranging from dense textures approaching attinues to raw rhythmic

patterns; by the amouth, dauning prescendes

of Francisco López, by the mesmensing signals channelled by Jens Brand through his G-Player, a device that scens the surface of the Earth wa satellite data and translates it.

Alemanide Tone, the highlight of the programme was Marvenne Amacher's performance. As soon as also set out to play, havenne cently on the rigore board, she out a spell on the otherwise chartic Roman public. Everyone stood attentive eves fixed on Amacher as she craduated cofficellos topes - a precious moment coaof the festive's highest peaks over For more than 30 years, Amacher has been producing groundbreaking installations

interactions with space and broaden the conventional perception of sound; in her chanamatic show at Dissonence she ripod sheer physical impact and sublime undertones, sustenty and delicaty. obastly tones interspersed with imposing sound constructions If Amacher's figure nearly dissolved into pure sound presence, Darrel Menche's counterbalanced hers. The performer's body was in fact the main source of a powerful. ritual formed over Monthe's performance, as

he knelt on the small table on which his equipment was placed - a frenzied figure emanating vehemence. Hitting his body with a metal bar, amplifying and overlayering the sounds thus senerated. Meache fathered perceptual depths by means of sound torsions and atoressed voice bursts another outstanding act in a festival that is beginning to show a little daring again.

DWITELA CASCELLA

Lyries In Libraries TON CENTRAL LIBRARY

LONGON, UK Described as "a might of experimental sound penultimate gip of the adventurous Lyrics In Libraries project proved to be their best yet. The idea of booting a series of readings and performances in a public library is a simple.

but highly effective way of unlights a space. At a time when many British councils are dismarther this valuable educational resource, LFL gives the public library system a shot in the arm by staging a series of events that show the true power of the written and The Bruton Library show was packed.

partly due to the fact that the main event was a rare spoken word performance by JS Thirlwell (ake Foress), who had been flown in from New York to perform. Supporting him. was a diverse range of talents, all of whom delivered short but concise sets that like reading a good short story, left you eager for more. Project Aderno's energetic opening set of postry and computer game console (especially as the space provided was in the children's section), in which the duaauthorics and players. They were followed by Stave Lake (founder of anarcho punks. Zoandel, whose barking prose was further

amplified by sampled sounds and broken guitar chords. His "The Tharses And Tuder England" was an effectively atmospheric bowl at history where - with erest outstretched and a battered hat pulled down over his brow - he resembled a scarecrow in a reinsterm

Better still was Vicks Beanett's People Like Us, where the scrambled selections from Brodon Library's CD collection to from six plunderphoner-styled compositions that ranged from pag and Country styles to classical, jazz, novelty and Easy Listering. The idea was simple, humorous and beautifully crafted. Further along, musician, writer and Wire contributor David Topo returned us to the power of the printed page by reading an extract about silence ifthe perfect subject to read out loud in a library), with recorded becking. Equally involving was Touch Records owner Mike Harding's reading of Betty Ross's biographical account of Danish explorer Peter Freuchen that caused one outraced member of the audience to storm out after screaming "Rebbish!" at the stage, Whether it was the electronic piercing of backing group. Skyll Defekts or Harding's wind description of Freuchen being forced to out rotting whele

blabbar to survive we will never know.

composition made up of tableton electronics

and toys, together with Goth punk leaend

Denielle Bax's contribution, out the evening



back on course Accompanied on sound loops with urban beats and Angharad Davies's by Bown Knight Bay's dark visigancy portics set the stage for the climaxing appearance of Footon's Jan Thirlwall

Malong his entrance with a megaphone through which he asked, "is it too late to trade in my mand?", Thirthwell's perfectly paced set was a blend of Feetus-styled shock bouts of revolutes word play, postry epir and Gome rhyme. Rocking back and forth on his beels to the statter of his reading - averland

atmospheric wake - what poured out had trace elements of Spare Ass Annie And Other Toles, William Burroughs's 1993 album with Hall Willner and Michael Frants Like Burroughs, Thirtwell retains a pimilar blackened humour, coupled with a schizophrenic Philip K Dick-style sense of what the future might held, which gave his contribution to this highly emovable evening its blooded razor's edge. FENCY PRINCEY

Vetiver

LOSDON, INC.

troutedours Vetiver lists a dounting array of influences Trapicália, Nel Young, Carter Family and Velvet Underground are among this group's particular tastes, and Vetives. unfortunately, look amornic in comparison Mic assertially Analy Calvid's arrors, but Vetwer has hosted a hendful of compelling quests in the past Dewendra Banhart Artney Jearna Newson, Hone Sandovel and Colm.

The press release for Bay Area folk

O'Closeig from My Bloody Valentine have all contributed to albums and live shows. Cabic is a busy man on the new folk acons as a member of Banhard's group and co-runner of their label Gromonsons, as well as a collaborator with pop folksters Currituck Co

stripped bere of pupped after meinly performing songs from their new album To First Me Gone At their year best they have perfected a blissed out sound - the gorgeous sound complemented by Cabac's breathy vecals and grounded by resonant collo swirls. meadow beneath a shy sun flickering through lozves, bringing on a summery high - a lazy afternoon's figure seduction. At their worst. Vetiver serve up competers, but adoptions. correfus cosmoss, and this particular concert

showcases the latter. The provading scand is pedestrian with a friendly na-no-ne singalong factor Despite their confessed inflam odd gems of gentleness and the occasional guitar sale field thankfully cares their way itte the set - on "You May Be Blue" they sound sperks and confident. But by the time they get to "On A Nerve", the floor is already sticky with spilled beer, and the prackle of crushed plastic And so all the romance variated, shed on the

floor of this East End Report AND MUDE HERET

Boredoms SHEPHERO'S BUSH EMPERS LUADON HIS

At one time, the sound of Danka's finest musical cut-ups, recognisably Japanese in the same way that English appears on Japanese T-shirts rendered into phrases NO LET'S HAVE BOIL THE DOG/MAD CDRE Possibly the best live performance I've ever seen regizins a Boredons show in Bristol about 12 years ago. It was like worthing a radio that being spun and stronged at random, so that outbursts of buildazer interrupted blurred pap charuses peopled

Crucially, all the stations were ones you actually wanted to liston to. And though it felt atterchic, it was immaculately orchestrated. the unpredictable switchbacks being executed by a group in perfect unition and marked out by the conforces generative of Yamatsaka Pvs. who had a child-sould space belief wedged onto his head. An obsession with pried-up percussion marrifested itself even then, with two drummers in the group Two and a half in fact, as one guitariat stood

by a miked-up toy dram kit that he would

But where once Eve's vision looked in a half later, it's Eve and a single thousand-yard store down an endless motorik autobahn. Even the name Borndoms has supposedly been refired in favour of Vooredoms (though the promotion, tickets and merch available at this gig suggest otherwise). Eye now fires off electronics, pine down ecstatic organ netes, conducts and chants from one seen of a square, the other three points of which are

the drum kits of Atan, Yo-Chan and Yoshim laths also contributes vorate). The performance begans with rolling waves of cymbal, taking Sasdrum/Vouse Of Drum as the departure point ininus the starting grand piero flourishes of the recording). The up for an hour and a half. There are boaf julis. and some total breaks, but it is essentially one configure of dwhm, the peaks and troughs, tensions and releases of which seen determined by Eye, but could be minutely worked out in advance, such is the group turning on display

As the senses recover from the initial shock, you try to place what you're hearing. music lithough hardly arrivone was danging, even if the intense low the players took in the performance did transmit to the audience). The tempos and rhythms feel at times like classes rigam in basis, with the hyper-Emphrism of that scene's bests realised by the triple kits

Probans it's also an engagement with centuries-old Jepanese traditions of massed drumming (which would have a certain irony from such a famously award parde group) The way in which the three grummers naturally fall fractionally in and out of time with each other has a very asystedelic stroboscopic effect. By the end, Eve is conducting using two clowing halfs, which also tripper sound as he passes them through the ser. It's a wested sucht part Orbital part Bayed Bowle in Labyricth, part Bayed Byrne. Perhaps Eye sees them as (to adapt the name of the Rosedoms album of 1996) the now suns to go with the vision and creation of an extraordinary live show



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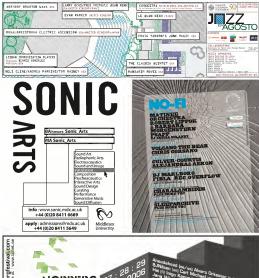
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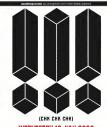
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Womad

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FRANCE Festival of improvised music and dence featuring Zu with Mars Gustefsson, The Thing. The Ex with quests, Xever Charles, Tory Buck, Martin, Michel Daneda, Axel Dönner and more Parthern various vesses times and prices, 29-23 July, 0033 5 4964 1811.

www.fastwal-new.com

Nait Bleus Festival of electronic and accumulate music which invites revellers to spend the night on deckchairs or mattresses for a Treatney in Utopien sound". Artists include Luke Viberti' Wagon Christ, Mu-293/Mike Peradinas, Frank Bratechnoider and Apki Takamasa. Arc and Senana Soline Rovole, 7 & 8 July ways, elektrophonia coalquit-bleun html Schlachfest

Doe day experimental music festival with John Tehicas, Faust's Hons Joachim Irmies, Nalle, Roman Bunks, Moondog Show and Jan Frade, Sigmaningen, 28 July, info@klang-records.co.uk

Major sound art festivel coinciding with the

football World Cap. Morn than 40 artists. ecluding Terry Fox. Chredian Kubinch, Janet Cardiff, Caretan Nicola), Nicolas Collins. Hons Peter Kubo Scapper and Rolf Johns. exhibit works in a contral exhibition. There wil also be live performances, concerts, site specific works, radio and leternet projects, conversations with the artists and a files surjust at various situs theoretissus Barlin. Vanous venues, until 16 July, 00 49 30

32532425, www.scnambiente.net

Music and art on the beach in the shadow of Mount Stra. Terry Califer, Amon Tobin, Kid Knoin Panné James Taylor Overtee Carl Crain Prone Barra Con Lino Caronyaccinolo. Kad Loco, DJ Seep, Meu, Gek Sato, Herro Tronigger and others, Cataria Beach, 14-16 July, www.wuicenelogy.it

Special events

Rendma's recently restored Victorian pardens play boot to newly commissioned sound art works by Chris Watson, Eroe Phinnip, Melanie Papponheim, Duncan Chapman, Gavin Lombos, The Miller & McMae Press and Fee Weignnesin The works will be installed for 12 months and are accessed by specially designed MP3 players, which guide visitors along a sound

trail of music, spoless word, site recordings and digital sound. Reading Forbury Gardens, to May 2007, www.artistsintheciti.org.uk.

Arrenal: Secret As Weapon

Artists exploring the offersive applications of sound include Rod Dickmann, Thomas Altheimer Mortin, Tilmann Terbusken & Thomas Raidischwoler, Jasem Jody & Mo. Stocke Gircain Acostrol, allsosoftweir and Pablo Garcia Valenzuela, Work includes Landon Airna Enterprises, 23 Aune-6 August, Fri-Sun, moon-8pm, free, 07913 653910,

Eco o Narcisa

Supported by The Wire, this project takes the form of a series of site-specific sound matellations commissioned by the city of Tune and placed at various locations on its network of museum spaces. The installations have hose commissioned from a number of leading experimental musicians and sound artists, including Bruno Dorella, Marco Milanesio, Fabriato Modonese Palambe, John Dimose, Valerio Tricoli, Jacob Kirkegeard, Stephan Mathieu and Steve Roden. The installations open over the weekend of 14-16 July, and will remain open until Soptember 2006. Turns, various locations, www eccenercise if (A special CD containing extracts from the audio comparents of all the installations will be prest away to all The Wire's subscribers with croies of next month's August issue.

sen page 85 for details) Folk: The Alan Lomex Archive

Photographs, film, sound recordings and other artifacts from the American folking of a regository so on display in New York NV Brooklyn Fire Proof, to 6 August, 001 718 302

4702, bile wire endarageit com Kick Up Do Ridden

A two-coors fundralising eyest for Respendent Wis served thank There's mashin and breakrore in the Birldin Method room with DJ C, DJ Ripley & Kid Kemeleon with Mathead whee Advance Comber and Termont artists Meanwhile in the ResonanceFM showcase poors, there's ayant electronical from Berray, Jamka, Soulpture, Mully, Hot Roddy, plus Resonance BJs Tendraw, Body Damage and Rocket 88, London Rhythm Factory, 30 June, 10om-5em, £7, www. redzeroredio.net, www.respnance/m.com

My Name to Athert Autor

Third UK screening for Kasser Collin's excellent documentary on the life and music of the great free jazz saxophomet. Birmingham Electric Cineme, 8 July, 6pm, www.birminghamuszdestival.com

The Ship

Touring exhibition of artworks by UK artists reflecting on the changing climete. Sound artist Max Eastley installs new works algeorate sculpture, test, we're, abetography and installations by Actory Gormey, David Buckland, Ian McEwan, Gary Hume, Heather Ackroyd & Dan Harvey, Peter Clegg, Slothan Daves and others London Natural History 020 7654 0171, www.cspefarewell.com

Seeig Arts Expo

Three installation works on display until the end of the month. Steelplant Soundsystem's The Ultrasound Of Thorapy offers spectators the opportunity to receive a range of personalmed sound experiences administered by doctors and nurses as you be on a bost (all bed-Helmut Lesske's Klangeds VIV allows you to set in motion stringed instruments made out of fishing rods, and Bob Levene's The Space Between Experiments For Speakers is a newly commissioned performance to camera Manchester Comerbourn to 30 July 0161 200 1500, www.scriicertsesbeerk.org

Spectral Garden

An alternoon and everying of gustions accommental sound performance in the footbills of the Catskill Mountains with Scapper Nicolas Collins and Matthew Bartner Organisera free163point9 suggest you bring a blanket NY Greene County free 103econt Wave Farm, 29 July, 3-Spm. free, 001 518 622 2598, www.free100point6 erg. Touring ambisonic sound and light installation by Alex Brackey and Charles Projet where the

glanes of changing bold farm metres agart CMN tour supported by The Wire Kendal Brownery Arts Centro (29 June-5 July, with performences 30 June & 1 July), Newbury Corn Exchange (21-27 July, performances 21 à 22), www.whiteplens2.org

On stage

Animal Callective Psychedelic pop quartet, Dublin Dyegen Featwal & Julyi, Glasgow T In The Park III. Glascow King Tets (10), Bernandson Academy (11). Manchester Academy (12). London Astoria (13), www.paw-tracks.com

Record release party for Alan 'Portable' Abrahama's Acid-tinged dancefloor album, The Conservation Of Electric Charge Performances also from Lourges of Stan and Jacok Sienkiewicz plus Sud DJs London Departure, 30 June, 11pm-very late, £10/£8 07865 339 311, info@sudelectronic.com. www.eisecoes.com/artist/Portable

Charolambides + Pumeiew Psyched out post blues from the Texas trio supported by alt talk duo Pinkie Mackine and John Wills under their new moniker Bristoll Cabe IS Julyi, London Luminaire ISI. Newcastle Morden Tower - Charelambides only with support from guitariet Stefan Basho-Junctions (16)

Figland's beavy asystematics on tour Bristol Thalka (19 July), Brighton Hanbury Ballroom (20), London Kosmische (21), Berningham Supercorise Festival @ Costand Factory (22), www.circlefinland.com/circlaco.html Calver & Courtis + Ashtrey Navigations Noise and outer drone from a new due feeturing Courts from Roynels, Leeds Feeton with Ashtray Nevestions (11 July) Trilak Gurtu & The Misra Brothers Indian classical percussionist and fusion erhist in a collaboration with Pandts Raisn and Salan Misra, among others London Dunna Ekzaberh Hall (15 July) Witsburn Larmer Tree Festival (16), Applicity St Michael's Church (21) Northasham Farest Recreation Ground (23, 6pm),

Steffen Basks Junghans Acoustic 12 and six string acoustic cultur workouts London Lummaire with

Charalambedes and Pomakew IS Jalvi Newcastle, Morden Tower (+ Charalembides) (16) Manchester Cross Street Chanel (20). Lends Harmonic Rooms (21). Sheffield Mattida Centre with Tirath Stoat Nemale and Net Campbell (22 July), www.bluemomentarts.do Landae Improvisers Orchestre Star-studied monthly eathering of the capital's free players perferring conducted recoverations and other works London Red

Rose Club, 2 July and every first Sunday of the morth, £5/£3, 020 7263 7265 Nallo + The Dec Ensemble Two soin-offs of the anarchic Glascowegish tee hand Scatter Landon Barden's Bourker. 11 July 15, www.orckied-max.co.uk Section 25

Factory Records votorages reformed Lescester Attik (7 July), Dubbin Hob (27), www.sorfeed5.com Steeperchive

Minimal Techno Newcastle The Tyne, 22 July, free, 0181 265 2550, www.no-fragusk. Thoses + Zembie Doom rock from bassist Joe Preston and Prog horrer from Chicago day in support





Roumemouth Deeca House (20 July) Shaffield Corporation (21), Birmingham Custor d Factory (22), Newcastle Comberland Arms (27), London Berden's Boudon (29) The Tree Fellers Ex-Stock Masses & Walkeren skindershoosing

Mett Wand in a new improvising trip with Assessment Mick Back and drummer Paul Hassion, Leeds Cardisan Arms (3 July). Shelfield Nether Edge Social Club H Julyl. York Judges Ledgings with Eves Gwilly Edmander and Key Morean G. www kakutoria cami Newcastie Ucon Type Foyet Cottage with Warmhole (6), Loadon Rost-Tina © Yeeht Club (17), 67837 113 793

A new collaboration between Asian Underground BJ and producer State Df Bengal with percussionist Tauha Qureshi, Bollywood soundtrack vacalist Vasundhara Das and drummer Mercus Bémore that combines contemporary bests with Indian clessocal muse: Barringham Drum (14 July). Loadon Off H (16), Brackmall South Hill Park (21) Lavernool Broutains Festival (22) Netfingham Lakeside Arts Centro (26) Manchester Contact Theatre (29), Merdenhead Nordern Farm Centre For The Arts (30), www.cmnteurs.org.uk

Rejectheri Folk Music & Dence compositions of the great Suff goots accompanied by sarangi, karrengho, a veriety of percussion and kalbelia dancers. Loadon Purcel Room (13 July), Acton Assen Music Centre workshees (15, 10am-3am), Witshire Larmer Tree Festival (16, afternoon conced). Bristol St. George's (18), Appleby St Mehael's Church (22 3om) Chelmstord Chie Theatre (23, Epm), Spalding Ayscoughfee Gerdens (26), Beningstoke Queen Mary's College (29, 7-45pm), www.arrc.org.uk.

New Improvinight premisine random pairings and sportaneous performances with yeares. electronics, analysis sounds and feedback loons, plus D.Js. London Flee Pt. 7 July 7pm. £1, k_astrel@hotmail.com Boat-Ting The Improve and more overt an a ship on the Thames is now taking place twice a moeth. Superstrings featuring Kersury and special guest, Susan Alcore & Caroline Kraebel, Hugh

Plus DJ Alextronic and others at the

Matthew Shipp The North American classes and Blue Saries label ourstor plays his first UK solo date renerried for BRC Radio Three Loadto Red Rose, 20 July, 8:30-11pm, £5/£3 Viology Of Ecstasy

music by Brian Inglis and performed by a quartet featuring Phodri Davies on here and Gabriel Keen on organ, plus two sopranes, London St Merseret Patters Church, 6 July. 7cm, £8/E5, 07783 340528

New York suck tunk acted on tour. Notingham Rescue Broms (4 July) Leeds Cocknit (7) Oxford Zorigas (12) Rearding Glade Festival (16), London Islangton Academy, 19, 020 7288 4400, www.academy-music-group.co.uk Club spaces



On tour: Carole also help celebrate Kasmasche's tenth barthday

Rothko + Vocader + Mandelbrot Set + Alternoon event headed by the instrumental

electric bess unit London Notting Hill Arts Dixb, 1 July, 4-8pm, 020 7660 5450

Liveragol FACT Bax, 19 July, 8-11pm, £3/£4 50. \$151 707 4450, www.thehivecollective.co.uk

Texts by Hidegard Von Bingen set to new

Rachel Parmetricon (3 July), Nought, Mick Bock/Paul Hassion Watt Wand, Alan Tornknson/ Paral Dhenmayer/Phil Marks plus postry from Ambrosia Resputin (17): Lendon Yacht Dlub, Let and 3rd Mondays from CNC2 000 9050 2006. Flim Flam Glesowegien duc Glistening Coas Df

Metrolfe's Bedebetting Liberar elus oget

Stoke New roton Improv sessions with Greenland, Alan Wikinson dun (12 July) Primal Fruitcake featuring Armette Giasmest. Cannel Morrissey, Frank Charlton, John Edwards and Boyes Fowler plus Down Brazes! Dave Fruder (26) Loadon Ruaris Rac 8 20nm. £5/£3, 020 7275 7607

Free improvisation monthly feeturing Roland Alterations members: Viv Corringham & Peter Cusack and Terry Day & Rhodri Dayles London Red Rose Club. 5 July. 8 30cm. £5/£3. 07778 383450, perent tierney@great.com Club leterral Bastille Day concert with with on Asian

women thems, featuring the vocalifelin due Mayming, Su Zhuo zither solo and Superstrongs (Yeaturing Atsuko Karsura, Paul May and Simon Knoll plus athers the London Centerbury Arms, 14 July, 690 7274 1711 Klinker North

Weekly improvised music and off the wall performance night. Susan Albern/Caroline Kraebol/John Edwards, Byoass Now Door (4 July), 6N65 with Julia Davie, Davis Fowler, Paul Shearamith, Nick Lubren & Bob Mills. Mauricio Bayakon & Issuerbard Khosunta (11). Alan Tominson/Phil Marks/Paul Disermayor, The Glistoning Cogs Df Greenland (18) Annuma Giestinal/Verven Westen/John Edwards/Dove Fowlet/Frank Charlton, London Suspex, every Toresday, 029 8806 8216, www.klinkerclub.isfo

Klinker South South of the Rivet partner to the above, Iris

Gerrell's performs sale with voice and computer plus Rebbit feeturing Tom Scott, David Aylward & guest from Sermany, and Julyt. The Ghost Engine with Mig Turner and Dowld Humon (12): Man Aubergine featuring Stave Bloke, Will Sounders and Richard Glacket (20), Errite Sercombo plus the (27). London by House, savey Thursday, 600 7635.

7924 www.klinkershib.info Klinker Stage At Laburnum Street Party Hackney Hamorstone Street narry with Alan Wilkinson's Free Base, Det Dash Duck, The

Cross Dressed Guertet, John Calleghan's Auto-Karaoke, Ernie Seccombs and others tho London Labumum Street E2, 2 July, 1-6 30pm, from 000 send \$216 Kosmische Club Teath Richday Party

Kraumock occasional calabrates a decade of activity in a new independent arts space in Bechant & Coatle Live music from Finland's Orole, Salvatore from Norway and Missing & The Corcuse Of Headless Horses, Plus special cuests, a host of resident DJs and rare psyched out film and video. Landon Consca Studies, 21 July, Sprs-very late, £9, www considestudios. com, www.wegothickets.com/event/10072 Notes And Sounds

Improvisation evening with Heimet Lemke on his long string inventions. Neil Corver on talking books and other toys: Charlie Collins on lemelluphones, wyterphone and metal, and John Jasnoch on 12 string parter, and plujele, frame drums, Sheffield Red Deer, 3. July Rem. CMT. 0114 277 2890 Rational Rec

Last in the current series of this improved menthly features the Plus Minus chamber ensemble performing work by Jernes Saunders and Steve Reich's Place Phase

plus a showing of a 16mm film with prorecorded improvingtions by Apaborad Dayses The club returns in Dictaber London Bethoal Green Working Med's Club 4 July 7cm #5 07855 496311 www.ratimaken.org.uk

www.skesmesoonsemble.com Monthly free improvestion series continues ments that record chree/code with vanioust

Satoko Fukuda and pranist David Laughton London Ray's Jazz at Foyles, 27 July, Som. free, 029 7440 3205, rays/8foyles on uk

Incomina

C Sides Festival for electronic music and digital arts with an emolyssis on rultural dislocate. between Germany and Igrael and a critical perspective on the Occupation Featuring more than 100 artists 29 August-1 September. 00972 54 470 0640, www.csides.net. Jazz & Malbouse

Free music meeting with Phil Minton & Roser

Turner Peter Britzmann & Han Bennink, Trip Sawan, Pesay Lee, Bottmann-Use McPheel Kent Kessler/Michael Zerang, Doppelmoppel, The Fish, Peggy Lee, Pierre Fevre, Mothew Bourns, Daunik Larro, Paul Rogers, Johannes Bayer/Clayton Thomas/Tony Buck, Luc Ex/ Tristan Honeinger/Serigno Gueye, Zu & Mats Gurtatorno Motima Nactionaria Stirm Michael Donedo and others Malhouse ventus venues, 21-27 August, 0033 3 8945 3667. www.iazz-mulhouse.org

Jezz Em Agosto RDVA: Drkestrove Electric Ascension,

Asthony Broston Sentet, Nels Cline/Andrea Parkins/Tom Revney Lê Divo Ninh Firen Parker Larry Beho/Fred Frith/Li-Buan Nish Corkestre, Lisbon Improvesation Players and others Liston, 3-12 Aveust. www.musica.guberican.at

New music festival, supported by The Wire Feetuned acts include Pleme Henry, Keeren Hebden & Steve Reid, Wall Even, DJ Spooks, Kirkot, Starro Total, Murcel, Hanon Hukkelberg Jason Forrest aka Bosen Summer Whitehouse Relatede Vond Soundsystem, Navagt & GJ Scotch Egg and others. Stavenger various vanues, 8-4 September, www.nemesic.no

Nichtmere Before Christmes

Pre-Xmas haliday game noise up with ordsts selected by Thurston Moore including looy Pop & The Storges, Sonic Youth, Deerhoof, Banda Pond, Six Drawes Df Admittence. Charaltenbides, Jackso-O Motherhacker, My Cat Is An Alian. The Skaters, Richard Youngs. Wander Wood, Sushinged Hand Of The Man. Alexander Tucker and others to be confirmed. Minelyead Butlins, 8-10 December, £115/£135, www.arpdestivel.com

Radio Festivel

A day of radio art and performance in rural sostate New York including a province in soundwalk lead by members of the New York Society Df Acoustic Ecology, sound installations by Michelle Rosenberg and Jeff Fedderson, a project by Karin Bolandar features FM transmissions artisated by a goet, an open group performance of John Cage's Vertebate /V for radios, plus other performences and workshops by Dharma Dailey, Todd Merrell, Lycson Pictus and Barrier Catern NY Greene County free 183a cint3 Wave Farm, 5 August, 2-10cm, free, 001 518 622 2598, www.free100point9 ere

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Five day feative over Lebar Day weekend from the Years bessed experimental label featuring Assold Breaklatt & His Occhestra Of Furthed Strings, a tobute to John Fahey, Rhys. Chatham's 'Heavy Metal' encomble, a orneramme of Jack Smith related rare early 60s films heeted by Tony Conrad, Jonethan Kene's February, Leif Inge's 24 hour metallation & Boar Stretch, Loren Connors. Charlemagne Palestine films and videos, San Augustin, Koonen Lowler and more. Georgia Atlanta Evedrum, 31 August-4 September, refedire/riegitheels ments cars, www. myrance combinished the elements feativals

Dut There items for inclusion in the Asous issue should reach us by Friday 30 June



UK Radio

Resonance 104.4 FM NB Resonance is now schoolied quarterly as of January 2006. The station broadcasts across Central London noon-Tam, seven days a week with repeats breedcast outside these times. CB-quality Web streamens and full listings at www.reseasenfm.com

Adventures in Modern Music Thursday form Presented by The Wire staff Sunday 7pm International Improv Balling The Jack

Tuesday soon Blues with Joe Cushley Rieck Friday Friday 1040pm Death Metal Counter Culture Radio tursday noon. With staff from

Donel And Alivo Friday Rom, Modern classical asday Sam With Sayage Peacil

Far Side Radio dnesday 12 noon. With Paul Risher Fifty-Fifty Sound System Tuesday 11 30pm Old Skool dub & reggse Monday 1020pm Bectronic composition The Glace Shrimp Worksteday Sern, Live Late To Lunch With Dut To Lunch Wednesday 2xm. With Ben Wetson

Minima For Gold Thursday 11em With Johny Brown Muleskinners Blues Muse Luse Monday 3,20cm Portuguese music Nosteloie Ye Mboke Saturday 1:30om

Not The Bermude Triengle) Agein Now's The Time Monday 9:30ers Contemporary rezz Dakyodo Tuesday Spm. Japanese music

DST Saturday 4 30mm Soundtracks with Johny Trunk Prime Numbers Monday Jam Sound art with Ann Vincent Rhythm Incursions

SaturdayNightMashUp Saturday Izen. Audio college with Joel Calvan.

Scretching The Surface Thursday form With Mike Barnes Stem Dunk Tuesday 10.30om Brazilian experiment Solid Steel

Wednesday 11em With Coldout Seconds Of The Universe Thursday 933om With the Soul Jezz DJe Sound Projecting Foday 5 20cm, With Ed Pinsent The Traditional Music Hour Thursday 2pm With Reg Hall

BBC Radio 1 97-99 FM Gilles Peterson Worldwide

BBC Radio 3 90-93 FM

Jezz Da 3 Friday 11:30-1am, Jazz in session and concert Hear And Nov Saturday Hom-lam New Music magazine Late Junction Monday-Thursday Mixing It Friday 10 15-11 30am

BBC Lancashire 95.5 / 103.9 / 104.5 FM, 855 MW De The Wire Saturday 10cm-moderaht With Steve Banker

BBC Merseyside 95.8 FM, 1485 MW Final Sunday mid-solt-Zam Ayant sounds moved

Cable Radio 89.8 FM (Milton Keynes) Garden Df Earthly Delights Friday 10pm-midright. Eclectic avant ma

XFM 104.9 FM (London) Flo-Motion Sunday Nern-midnight Leftfield electronics

Links to Net radio broadcasts can be found on The Wire Website www.thewire.co.uk.

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Subscriber special

With next month's August issue, all *The Wire*'s subscribers will receive an exclusive copy of a new CD documenting the Eco e Narciso sound art project in Turin



Since 2003, the Prioritical of Tortino in Northern Italy has been sponsoring a remarkable at project called Exo e Nerste, which aims to integrate unlike of a traditic scholar planning, photography, liberature, transformation of the local area. This year's project, and the local area of the local area and transfer in the local area. This year's project, and the local area of the local area of the local area and transfer in such as a support of the local area of the local area and sound arisins, including them to be been commissioned from an amother of leading experimental muricians and sound arisins, including filtum Debreilli, Marco Millanesio, Falcicio Modolesce Palumbo, John Marisis and Store Pooles, in collaboration with The Marisis and Store Pooles, in collaboration with The

Whe, the project a curators, Dankiel Cascella and Rabicca Da Matchi, have compited an inclusive CD containing extracts from the audio components of all the installations that will be given away to all the magazine's subscribes with copies of next month's August issue. Eco o Narcleo premieres over the weekend of 14-6 Guly, and the installations will remain open to the public until September 2008. For further information on to www.comenurisos.i. The Eco e Naroiso CD is the latest instalment in an ongoing series of disce that are specially produced for The Wilve and given away to all the magazine's subscribers worldwide with selected issues of the subscribers worldwide with selected issues of the size. These CD are only available to subscribers, and are not on sale with the magazine in the chopo. If you are not yet as before they our and till make sure you get your hands on a copy of the CD by taking our a new subscription to The Wilv this true.

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Epiphanies

For Lisa Blanning, a long night of musical revelations culminates in exposure to Oval's digital paradigm shuffle



Oval in 1996 (left to right): Frank Metrger, Markus Popp, Sebantian Dachatz

Autumn 1995, Although Loan't remember the exact date, the events of one particular weekend have staved with me. I was 20 years old, in my third year of college in Winter Park, a town near Orlando, Florida. Three of us drove four hours north to Tallahassee

where we would pick up another friend and drive four more hours to Atlanta, Georgia. We were making this pilgrimage to see Tony Conrad supported by Gastr Del Sol. The Tallahassee inhabitant was Craig Willingham, one of the key people who would inform many of my quests into music, the person in my life who would tell me about an artist or a record and six months later everyone else was talking about it, the guy who introduced me to The Wire later to move to New York and become the prolific DJ and producer I-Sound.

It was to turn into an incredible night of music for me. The concert itself proved well worth the long drive, and my ears were happily ringing with Conrad's microtonal drones. I can still picture the stark shadows of the backlit musicians on the white sheet hung at the front of the stage, providing more drama then any unobstructed view could. It was an illustration of Plato's Cave, and striking homage to it, by the man who wished to slap Pythagoras.

It must have been around 2am when we climbed back into the car to drive back to Florida. I'm sure I fell asleep in the back seat for some of it, but I do remember the Jungle compilation Craig played and how its sharp, inescapable groove both comforted me and managed to make the chilly night of black highway air a few degrees cooler.

It was well after dawn by the time we finally pulled into Tallahassee. Our drive had taken longer than expected and we were all exhausted. Crain had the perfect album to sees our minds into sleep - one he had brand about from Jim O'Rourke, as it happened. This group apparently made their music by altering the playing surface of CDs by scratching and painting on them and then recording and processing the results. It was called 94 Diskont, by a German trio

From the moment he pressed play, I was transfood.

I had simply never beard anything like it. The year first track, "Do While", was like a painter's living pelette, all of the colours ameaned together, each one

still distinct but smudged into its neighbour, making whorls of new huss between them. The emergent abstract aweeps of pixellated sound slowly grows and changes; so slightly as to not be noticeable, in the same way that a person sleeping is still breathing But even sleepers will toss and turn in their slumber. and about halfway through, the composition heaves and cuivers and returns to a slightly different position, resuming its breathing repose of smudged melody over a deligate, skittering pervous-system beat. In my sleep-deprived state following that night drive. It was a different kind of RFM that seemed to rest not only in my consciousness but also to reach euphoria. I was meameneed by its digital coldness, finely moulded into a warm, emotional and

ultimately organic shape. More than 20 minutes passed before "Do While" ended. The remaining four (significantly shorter) tracks share a similar evocative mood and drowsy melodicism juxtaposed with the mechanically derived arounds. Each one is a reminder that Oval had made something utterly new here. Hitherto, nopular electronic music was generally classified into two categories: 'Ambient' or 'dence', 94 Diskont definitely shot straight past those two generic pillars. For me, it was the birth of electronica, the first album that seemed to merit such an appellation - an electronic music that stood apart from both club-friendly heats. fact that these three Germans - Markus Popp. Sebestian Cachetz and Frank Metzger - managed to make such a revelatory sound through such conceptual means, ("There's no fun in it at all," said Poop at the time, "and we're not music lovers,") Their experimental methods relied on chance, but produced

the most intentional and beautiful of results We made the final leg of the journey home later that day, and for weeks I thought about this music I had heard, longing to hear it again. Craig was unable

to get another copy through his own means, and as I was determined to have it for myself in finished form as opposed to settling for a cassette copy, I asked a friend who fived in New York to special order it for me through a shop focusing on underground music there. My friend hesitated after getting the information that it was going to be quite expensive on import prices. I insisted I would pay it, and when he finally procured it and listened to it, he decided to keep it for himself. I ecoulesced only because by this time (months after first hearing it), it had turned up on import lists at my own local record abon and I received my own copy shortly after

Craig can't have been the only person that O'Rourke had turned on to Oval, because it wasn't long after I'd bought the album that Chicago label Thrill Jockey announced they would be licensing it from Mille Plateaux. So almost a year after I'd first heard it, 94 Diskont was released domestically in the US, which meant I could buy it on viral (almost ironic considering the medium of the music in the first

place). It also meant Oval's previous album Systemisch became readily available. Systemisch featured the same system for making the music as 94 Diskunt, but the group had not yet perfected their compositional element. Subsequent Oval releases (which became a solo project for Popp) were similarly interesting, but lacked the impact and coheave immediacy of 94 Diskont. It has become, I think, a landmark record for electronic music and even though it keeps much company these days (around 1999 or so I loved listening to Plays, a single of pastoral electronica covers of The Beach Boys and The Rolling Stones by Fennesz), it was the first of its kind. As the sun rose higher that autumn morning in Tellahassee, my body had not been allowed real rest for more than 24 hours, but my mind would not allow me to fully fall asleep until after 94 Diskont had finished. Getting ready to drive back to Winter Park, we

somehow managed to trap a few bees in the car with us. I was the only one unscathed by their atingers, sitting perfectly still and wrapped in an Oval-induced serenity. []

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